

**COMPILATION ON AMARAVATI SCULPTURES AND CONSERVATION
AND REORGANISATION OF THE AMARAVATI GALLERY
IN THE GOVERNMENT MUSEUM, CHENNAI**



Edited by

Dr. R. Kannan, Ph.D., F.A.S.,

Additional Chief Secretary,
Tourism, Culture and Religious Endowments Department,
Government of Tamil Nadu and Commissioner of Museums

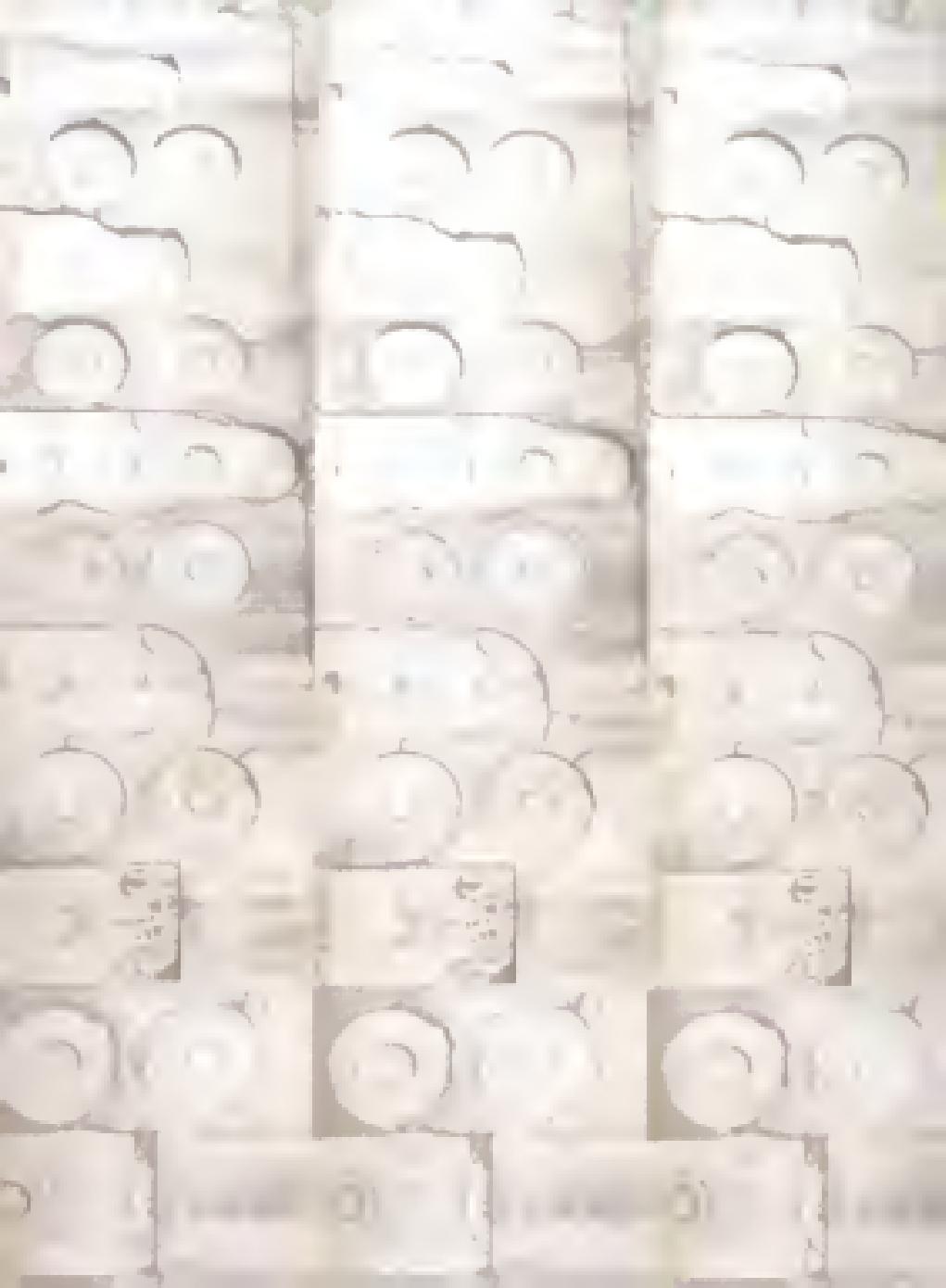
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Honourable Chief Minister of Tamil Nadu, Sathish Jayakalpathi declared open 10 schemes on 27.06.2014 through video conferencing from the Secretariat, Fort St George, Chennai. (L - R) Tmt. Sheela Balakrishnan, I.A.S., (R) Adviser Thru M V Chankanth, I.A.S., Chief Secretary Hon'ble Minister for Tourism Thru S. P. Shanmuganathan, Hon'ble Minister for School Education, Government, Tourism, Culture and Religious Endowments-Department and Commissioner of Mu



the refurbished Amaravati Gallery and nine more galleries and museum related
St. George, Chennai - 600 009.

Secretary to Government Honourable Chief Minister of Tamil Nadu Selvi J Jayalalithaa,
Minister of Culture and Tourism Thiru K. C. Venkamani, Dr. R. Kannan, Ph.D., I.A.S., Additional Chief Secretary to
Government, Director of Museums (in-charge).

S. Ramakrishnan IAS (Retd)

Former Chief Information Commissioner of Tamil Nadu

21st April, 2014

FOREWORD

Indian civilisation traces its history from the cave art period circa earlier than 10,000 BC. It continues as an unbroken chain through the Pre-Harappan era circa 10,000 BC, the *Sindhu-Saraswati* civilisation from 8,000 BC onwards, the Vedic period circa 3,000 BC or earlier, to the indigenous early Hindu, Buddhist and Jain periods in the first millennium BC till the present day. It blossomed as the product of oral tradition with Sanskrit and Tamil literature. It matured even as early as 600 BC, the period of the *Buddha* and *Mahavira*. The Buddhist monuments called *Stupas* are the earliest structural monuments anywhere in the world. At the time of the Buddha circa 600 BC, *Kaishali*, which he visited on many occasions, was a very large city, rich and prosperous, crowded with people and with abundant food. His mortal remains were kept in a *stupa* here. *Asoka* built several *Stupas* like the one at *Sanchi* and redistributed the remains sending even the tooth to the Temple of *The Tooth* at *Kandy* and others to *Anuradhapura*, Sri Lanka (Ceylon). The *Stupa* at *Amaravati*, Guntur District was built by the *Satavahanas* circa 200 AD. It contained relics. A reliquary casket from the *Bhattiprolu Stupa* near *Amaravati* was given to the *Mahabodhi Society*, Kolkata by the Government Museum, Madras (Chennai) in 1920AD.

Looking after the ancient monuments and keeping them in a proper state of repair is the prime duty of every Indian, so that our link to our heritage is not cut due to the neglect of the present generation.

The Government Museum, Chennai is one of the great museums of the world. It stands second in India in terms of its size and its collection. It is the second oldest museum in India having been started in 1851 AD. Documentation of the collections is an important work of the Department of Museums as a purveyor of knowledge in addition to entertaining and educating

the public. The Government Museum, Chennai has a tradition of original and path breaking publications to its credit. Some of the notable Indologists like Dr. George Bidic, Dr. Edgar Thurston, Dr. F. H. Gravely, Dr. A. Ariyappan, T. N. Ramachandran, C. Sivaramamurti and others worked in the Museum and wrote books. These have become standard reference materials in their respective fields.

Dr. R. Kannan has headed the Department of Museums from 1999 onwards in several spells. When I was the Secretary for the Culture Department in 2001 AD, I felt that it would create synergy if the Departments of Archaeology and Museums were merged. Also, the then incumbent of the post of Commissioner of Museums, Dr. R. Kannan, Ph.D., IAS had acquired considerable technical expertise in this field. Therefore, it would be better if he was also given charge of archaeology, where a lot of work for conservation of monuments had to be done. Accordingly, I issued a government order merging the two Departments of Archaeology and Museums in Tamil Nadu for the first time and making Dr. R. Kannan, Ph.D., I.A.S. the Commissioner of the combined two departments vide G.O. Ms. No. 238 T.D.C. Department dated 1-10-2001, though he had started working as Commissioner in Charge from 1-7-2001 itself.

I am happy to note that the decision paid off. After 1961, when the State Department of Archaeology was formed, it was only in 2002 that the work of conservation by the department itself was taken up. Dr Kannan has done pioneering work by conserving and renovating many temples and monuments.

The work of conservation is highly specialised and technical in nature. It requires knowledge of the traditional Indian Hindu texts on architecture like Mayaswami, Manasara and so on. The methods adopted in modern engineering like use of heavy material, reinforced concrete structures should not be adopted unless a rare situation specifically calls for these while conserving heritage structures.

Dr. Kannan has pioneered the use of power tools in conservation in India. He has personally used them to remove the *Anavathai* sculptures embedded in the walls of the Government Museum, Chennai, circa 1850 AD. The sculptures had started absorbing salinity

and moisture due to rise in levels of surrounding areas. The rise in levels is due to relaying of roads without removing the earlier top bitumen layer by milling machines as is done in England etc. This was done in 2001 AD, after a lapse of 120 years, till which time no one dared to touch them. He has saved them for posterity. This work has attained fruition as the reorganised and refurbished Amman/Gallery

He has also done outreach activities in archaeological conservation by writing the archaeological prescription for the *Kumbhabhishekam* (a temple ritual of conservation, cleansing performed usually once in 12 years) of the Ramaswamy Temple at Kumbakonam under instructions of the then Commissioner for Hindu Religious and Charitable Endowments, Thiru M A Gowri Shankar, IAS (Retd) and Sri NeoganeshaSwamy Temple at Massambadi Village, Kumbakonam Taluk at the request of the then Collector of Tanjore district, Thira Kovilram, IAS. The temple was about to be demolished for road widening recently. He as providentially the Secretary of the combined departments of Tourism, Culture and Religious Endowments. He stepped in to get it declared as a State Protected Monument in 2014 under the Tamil Nadu Ancient and Historical Monument and Archaeological Sites and Remains Act, 1966 (Tamil Nadu Act 25 of 1966). He also took similar steps for protecting a wayside heritage granite stone mandapa in Virudhunagar district used by travellers for rest during the ancient days like the *Sarais* of North India. The Ramaswamy Temple is the best conserved among the temples of Kumbakonam for which *Kumbhabhishekam* was performed during the period.

The 151st Anniversary Celebrations of the Government Museum, Chennai in 2003 AD was the cause célèbre for the museum in the last fifty years. He was praised for his work in his public address by His Excellency Dr. A P J Abdul Kalam, the then President of India. The Hon'ble Chief Minister Selvi J Jayalalithaa was the prime mover for the refurbishment of galleries, conservation of the museum, theatre and other heritage buildings. A 19th Century museum was transformed into a 21st Century museum during that period. He also wrote about many books on Museology and Archaeology, which were released by the President of India on 19-6-2003 at the 151st Anniversary Celebrations in the presence of the Hon'ble Chief Minister. The list of publications written by him are listed in this book separately.

The Bronze Gallery of the Government Museum, Chennai is world renowned. This was refurbished and the galleries on three floors were created entirely by Dr R. Kannan, I.A.S. in 2003. The Numismatics Gallery was also refurbished during the period.

It would be difficult to believe that a person could handle the drought of the century in 2002-2003 as Commissioner of Agriculture and later as Agriculture Production Commissioner even Secretary, Agriculture and Commissioner of Agriculture with aplomb and simultaneously look after the modernisation of the Government Museums, Chennai to be fit for the 151st Anniversary and the conservation and restoration of more than 20 monuments and temples, some of them really famous like the Thirumalai Nayakar Mahal; the Danish Fort, Tranquebar, the Thanjavur Palace complex, Kailas Temple, Pittaleparavu, Siva Temple, Swapanamagar Sriperumbudur etc. He has saved many temples and monuments, which were in imminent danger of collapse. He has taken risks, since many of the roofs etc. might have collapsed, though thankfully by the Grace of God, painstaking planning and thorough application of traditional techniques, there was not even a minor untoward incident.

Dr R. Kannan is a versatile personality who is probably the only person in this century to have written books on Archaeology, Museums, Agriculture and Cooperation. He has written books translating stories from Sanskrit to English and Manuals on Electronic Survey for cadastral land survey. These are totally unrelated fields. It is difficult to be an expert even in one field for an IAS officer, who gets transferred frequently. But Dr Kannan has absorbed so much and so fast that he has been able to write books on such subjects, not of the indifferent quality one associates with persons who hold out as experts in different fields, but masterpieces, which have been acclaimed as a rich storehouse of knowledge for future generations and scholars. 'He is not a Jack of all trades but master of none, he is master of all trades which he has dealt with'

He is a person who documents meticulously like the I.C.S. administrators of yester years. This is probably due to his long tenure of more than five years at the Government Museum, Chennai and also in the Department of Archaeology. Despite long years of Government services, he has kept his sensitivity as fresh as a youngster and also his enthusiasm tempered with realism and experience alive. He manages to work as an administrator and

technical expert inspecting monuments, galleries of museums etc. and supervising the archaeological engineering and technical museological work during the day while becoming a scribe in the night burning midnight oil. He claims that the results achieved by the department are due to the Participatory Approach (PRA) methods used by him. As the PRA facilitator, he has led from the front. This approach creates a free synergistic work atmosphere. But since it involves total transparency, it is very difficult to practice in a government scheme. He has toured all parts of the state. The keen eye for detail and a wry English sense of humour characterise his style of writing. His work in conserving and restoring the Government Museum, Chennai has been praised by His Excellency, the then President of India, Dr A.P.J. Abdul Kalam and also commended internationally. His technical work and publications have been internationally recognised by his being made an invited Board Member of the Association of International Museums of History at Paris, France, one of three from Asia. He converted posting as Commissioner of Museums with no real museum facilities given to him in 1999 AD into an opportunity par excellence and got international recognition.

I have written forewords for many books, which Dr R. Kannan has written. The number of forewords written by me would easily cross the two dozen mark. He has written about 50 books on Agriculture, Religious works, Cooperation, Survey and Land Records, Computerisation, Archaeology and Museums, translation of Sanskrit prayers in to English with annotation etc.

The story of the Amaravati artefacts (called *Painav* marble) from the time the Stupa was built is narrated in this book. They fell into bad times till they were discovered by Col. Mackenzie in 1797 AD. They were removed by the local Zamindar of Chintapalli, who used it for his bungalow. It was also used as steps of the temple of Amaravata and local mosques after being shorn of the carvings to confess to Islam. Colonel Mackenzie revisited Amaravati in 1816 AD and had drawings prepared of the sculptures. He removed a number of slabs to Madras. From there seven were sent to the Bengal Asiatic Society's Museum at Calcutta, four other slabs were sent to Madras and thence to the India Office, London. Other slabs laid bare by Colonel Mackenzie and his assistants were lost having either been used as building material or burnt into lime by the villagers. The drawings are now housed in the British Library, London.

In 1830 AD, Mr. Robertson, Collector of Madras, brought some thirty-three large slabs from Amaravati to beautify the square of a new market-place there called after him. From there they were taken to Madras in 1856 AD. Many were sent to Her Majesty's Secretary of State for India and lodged in the India Office Museum. From there they eventually landed up at the British Museum. Some more Palsas/marbles were acquired for the Madras Museum at the request of Surgeon Major G. Bidie, the Superintendent of the Museum. These marbles finally came into the hands of Government in 1880 and were sent to Madras by Mr. Burgess in 1882 AD.

In 1876 AD, Mr. Sewell of the Madras Civil Service made excavations at Amaravati. In 1881 AD, Mr. Burgess of the Archaeological Survey of India Madras visited the place and took over 170 slabs. All these arrived at the Madras Museum. Dr. Bidie, the then Superintendent had them displayed by embedding them in the walls of the Madras Government Museum to prevent their removal to London. There was a difference of opinion on how to display them between Mr. Burgess and Dr. Bidie, but Dr. Bidie prevailed.

There have been many books written on the Amaravati sculptures even in the XIX Century AD. The one by C. Sivaramamurti in 1942 AD is considered a magnum opus. Each book deals with a particular aspect. The books of Douglas Barre (1954 AD) and Robert Knox (1992 AD) deal with the sculptures in the British Museum. This book has compiled the information from all the books and deals with all the Amaravati sculptures in the Government Museum, Chennai and the British Museum, London and the sculptures sent to the site museum of the Archaeological Survey of India at Amaravati by the Government Museum, Chennai in 1865. It also contains information on where the sculptures can be found in different museums in the world. It also contains information on Buddhist art, architecture, Simhas and the religion like Jatakas tales, the incarnations etc. It is probably the most comprehensive compilation till date on the Amaravati sculptures and Slabs.

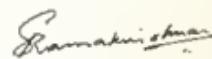
This compilation has been done by Dr. R. Balasubramanian, Curator, Education Section of the Government Museum, Chennai (earlier Curator, Archaeology Section) under the directions of Dr. Kannan. A book on 'Tirappusavavaradar Marals and Wood Carvings' is also being concurrently written by this duo. That book is based on original research and field work.

Incidentally, I feel I hold the world record for the number of forewords written by any single person. I have written forewords for many books, which Dr.R.Kannan has written. The number of forewords written by me would easily cross the two dozen mark.

I compliment Dr.Kannan for this prolific output which is an efflorescence of the Government Museum, Chennai. I am sure that this book will be a valuable reference book in its field in the years to come.

Chennai

21.04.2014



(S.Ramakrishnan)

Editor's Note

There have been many books written on the *Anuradha* sculptures. The first one to cover the history and give an iconographic description which till today is considered authoritative is by Dr. C. Sivaramamurti published in 1942 AD. It focuses on the collection of *Anuradha* sculptures in the Government Museum, Chennai. Another pioneering work is that of Mr. Douglas Barrett of the British Museum on the *Anuradha* Sculptures in the British Museum published in 1954 AD. The first documentation is the sketches of Col. Mackenzie and his team of 1816 AD. They give the historical, archaeological and iconographic perspective of the sculptures and the shapes. These books describe the artefacts either in the British Museum or the Chennai Museum.

The history of how the artefacts were handled after they were excavated is found mainly in the Madras Government Museum publications. The sculptures left in India were exhibited on the walls of the Government Museum, Chennai (earlier Madras after the name change of the city) circa 1870-1880 AD. They were deteriorating rapidly on account of salt and moisture absorption on account of capillary action. This was due to the rise in the road levels and consequent stagnation of water in the Museum premises. This problem was noticed in the late 1960s, became acute in the 1970s. Many committee reports and plans were made but the fact is that not a single sculpture was removed. Paper pulp treatment, a temporary amelioratory measure was started in the early 1980s. After my posting in 1999 AD, I learnt about museology. It was in 2001 AD, after seeing the paper pulp treatment every year from June, 1999, I decided that a more permanent solution was needed. Museologists from all over India and abroad urged that the XIX Century AD display should be reorganised and refurbished. Many felt that it was a foolish adventure, because even if there was a minor damage, I would be blamed, more so since earlier no one was willing to touch them. There would be severe criticism from some museum professionals, who would be unsparing, more so when an administrator went into museology territory. Nothing dared, nothing achieved. The work started with use of

power tools, a first for a museum in India and probably the first for any museum in the world for this purpose on a small scale. It was done gradually, waiting for professional opinion of foreign museologists. It took off after the first international seminar in the Aissey of the museum was held on 18th December 2001. The theme was "Conservation of Stone Objects with Special Reference to Limestone Objects" in collaboration with the Nehru Trust for Indian Collections at the Victoria Albert Museum, London & New Delhi and the India Association of Conservation of Cultural Property, New Delhi. Dr M. Baldev Raj, Director, Materials Management Group, Indira Gandhi Centre for Atomic Research, Kalpakkam who finger printed the bronzes in the museum, Dr. D.A. Swallow, Director of the Indian Collections, Victoria Albert Museum, London, Dr Robert Knos, Keeper of the Indian Collections at British Museum, London (U.K.) and late Dr. Stephen Fowles, Conservation Scientist, Conservation Centre, National Museums and Galleries of Merseyside Whitechapel, Liverpool, U.K. attended. This seminar was organised keeping the Amravati artifacts in view. This was followed up by a visit by German experts who came to the international IIT Workshop in 2002 on power tools. They also approved the manner in which I had used the power tools. I personally operated the electro tool in the presence of the then Culture Secretary, Government of India, Thiru N. Gopalaswamy IAS on 07.01.2002. This was followed up by the visit of Thira Jagmohan, Hon'ble Union Minister for Tourism and Culture of India, on 3rd July 2003. Hon'ble Thira Jagmohan was amazed when he saw me personally operating the tool. The sanction of a sum of Rs. 46.50 Lakhs for the reorganisation and refurbishment of the gallery followed very quickly during 2004-05. Thus, the work that started as a small local initiative was scaled up till it reached fruition over time.

The power tools were used by Curator, Dr. R. Balasubramanian, whom I trained in 2001-2004 in their use. At that time, Thira Lakshminarayanan was the senior archaeology expert and Curator in charge of Education Section in the Department of Museums. Later he became the Assistant Director.

Dr. R. Balasubramanian was his junior. Now, Dr. Balasubramanian who is himself retiring in December, 2014 is the expert. Sadly, Thira Lakshminarayanan passed away in 2004.

Dr Balasubramanian Curator, Education Section was recently shifted from being the Curator, Archaeology Section, since he is very senior. The work continued when I returned as Special Commissioner of Museums in 2004-2007. The work was completed by him. Sri K. T Narasimhan Superintending Archaeologist (Retired), Archaeological Survey of India was associated with this work from 2001 till its completion in 2014.

I returned as Commissioner of Museums in charge in addition to my regular post of Principal Secretary, Tourism, Culture and Religious Endowments, Government of Tamil Nadu from April - June 2013 and again from December 2013 (upgraded in the grade of Chief Secretary as Additional Chief Secretary from February, 2014) till date.

It was felt that a comprehensive documentation of all the Amaravati artefacts would be a single page reference work for museologists, historians, scholars and the lay public. This has been attempted in this book which is a compilation of all the relevant information on the artefacts from the publications of the Government Museum, Chennai and the books published by the British Museum.

It also contains some Mackenzie drawings. Dr Balasubramanian, the Curator who was in charge of Archaeology and I were in close touch with Dr Robert Knox, the Keeper of the Indian Collections to which the Amaravati artefacts of the British Museum belong. Dr Balasubramanian went to the British Museum for training in the reorganisation of the Amaravati Gallery in 2001 and worked there.

Dr Knox visited the Chennai Museum in 2004 again, when the work of removal of the embedded artefacts was in full swing and gave his views. I went to the British Museum on a brief visit in 2009 where I had the pleasure of the company of Dr Knox and a visit to the Amaravati Gallery. The main technical advice was given by Thenu K. T Narasimhan in reorganising the Amaravati Gallery.

My role in this book is confined to that of an Editor; though I have written more than 30 books mainly on museology and archaeology and also on various subjects ranging from Manuals for

Electronic Cadastral Survey to History of Cooperatives, Management of Cooperatives, Agriculture, translation of prayers in Sanskrit to English etc. A book "The Trivapudamuradi Murals and Wood Carvage" jointly authored by me and Dr Balasubramanian, Curator is being published concurrently with this book. It is an original work. Like Col. Mackenzie who worked in the Great Trigonometrical Survey of India, I also worked as the Commissioner of Survey and Settlement for two terms and wrote two books on Cadastral Land Survey with modern electronic instruments, Tamil Nadu Survey Manual Volume IV" (First Edition - 2010; Second Thoroughly Revised Edition - 2012).

The foreword has been written by Thiru S. Ramakrishnan, I.A.S. (Retd.), the Chief Information Commissioner of Tamil Nadu (Retd.). He has written the forewords for many of my books. When the first ever International Conference held by the Government Museum, Chennai in 2001 was in difficulties since the chief guest did not come, he came in unannounced and sat in the last row. This gave a morale boost that went a long way in ensuring its success. When there was praise from the President of India himself for this editor for the work done in the museum on the occasion of the 150th Anniversary, the great man was nowhere to be seen. He was like what Dr Abdul Kalam, the President of India has recorded in Wings of Fire of Dr Brahni Prakash, who was at hand when there were difficulties and receded into the background to allow the subordinates to bask in glory when there was success. We all need role models who inspire.

For this book 'Compilation on Amaravati Sculptures and the Conservation and Reorganisation of the Amaravati Gallery in the Government Museum, Chennai', I suggested some material and reference books to Dr. Balasubramanian. The main work has been done by him. 'The Report of Surgeon General Edward Balfour, Officer - in - charge of the Government Central Museum, Madras (now Government Museum, Chennai after the renaming of Madras as Chennai)' has been reproduced as an annexure. It contains the 'Memoir of the Amaravati Sculptures' by Rev. William Taylor in which he calls them the 'Elliot Marbles', because they were brought down to Madras in 1842 AD by Sir Walter Elliot of the East India Company Indian Civil Service (Madras Presidency). This is from the Madras Government Records. This contains descriptions of the sculptures as they were perceived at that time. The XX Century decoding of the sculptures shows the progress of historical thought and research.

This would be a fascinating study on how the interpretations and historical dates change with discovery of more knowledge through latest scientific techniques and excavations. This is highlighted in my book, 'Monograph on holistic approach to dating in ancient history especially Indian history' (2009 AD, Revised Edition under print). For the first time the Jataka tales have been given whenever possible.

I hope that this book, which is a compilation, will be a valuable reference material for the Amaravati artefacts, Shiga and Buddhism in general and South India in particular. Scholars would not need to look at many books. It documents the removal of the sculptures to re-display from the first baby steps to full adulthood. It could possibly be a source of learning from experience for conservation, reorganisation and refurbishment of galleries where such rare artefacts are involved.



23-03-2014

(Dr. R. Kannan, Ph.D., I.A.S.)

To

The memory of late Sri T S Padmanabha Iyer (Rtd), Superintending Engineer (P.W.D) British India & Composite Madras State, my grandfather on his centenary (1901-2001) and my uncle late Sri P Subramanian Allu to Ms Lalitha, my mother, Sri Senthil, my wife, Mr. Sudar Padmanabhan Kannan, my son, Sri Ananthi, Daughter-in-Law and Ms. Shrikala, my daughter for their encouragement and help



Dr. R. Kannan, Ph.D., I.A.S.

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- 3 Tmt. Thara, Scribe-Typist, Government Museum, Chennai
- 4 Thiru Marudupandian, Bronze-Gallery Guide, Government Museum, Chennai
- 5 Tmt. Jayalakshmi, Private Secretary to the Additional Chief Secretary, Tourism, Culture and Religious Endowments Department, Government of Tamil Nadu, Port St. George, Chennai - 600009

LIST OF PUBLICATIONS WRITTEN BY THE AUTHOR, DR. R. KANNAN, Ph.D., I.A.S.

- 1) Monograph -A holistic approach to dating in Ancient History especially Indian History (2006)
- 2) Documentation on the Diseases in the Government Museum, Chennai (2000)
- 3) Manual for Disaster Management in Museums (2001)
- 4) Participatory Rural Approach in Action (The impact on Rural Women of PRA and Participatory Approaches in a Government Run Rural Development Programme) (2001)
- 5) Iconography of Jain Images in the Government Museum, Chennai along with the late Thiru K. Lakshminarayanan, Reid Assistant Director, a great scholar who did the research work (2003)
- 6) Iconography of Jain Images in the districts of Tamil Nadu (covering the Museums of the Department of Archaeology and Museums) Volume II along with the late Thiru K. Lakshminarayanan, Reid Assistant Director, a great scholar who did the research work. (2003)
- 7) Documentation of the text of Sanskrit-Literature on the Rock and Cave Art Gallery in English and Tamil (2 books) (2003)
- 8) Documentation of the text on the Video clips on the touch screen on the Rock and Cave Art Gallery (2003)

- 9) Proceedings of the Seminar on Our Role in Protecting Cultural Heritage (2003)
- 10) Manual on the Numismatic Gallery in the Government Museum, Chennai (2003)
- 11) Monograph on the Rock and Cave Art Gallery in the Government Museum, Chennai (2003)
- 12) A Manual on the Holographic Gallery in the Government Museum, Chennai (2003)
- 13) Survey on the 150th Anniversary Collections (2003)
- 14) Manual on the Bronzes in the Government Museum, Chennai (2003)
- 15) Guide to the Exposition on the Progress of Industries and Handicrafts of Tamil Nadu in the Government Museum, Chennai along with the late Thanu K. Lakshminarayanan, Retd. Assistant Director (2004)
- 16) Proceedings of the National Seminar on Present Trends in Museology General Editor (2004)
- 17) Peninsular Notes of the Commissioner of Agriculture, 2000-2004
- 18) WTO - Seminar Proceedings on Agreement on Agriculture (2003)
- 19) Training Manual on Watershed Management (2003)
- 20) Hi-Tech Training to 1400 Technicians of Agriculture, Horticulture, Agricultural Marketing Departments, Training Guide 2003-2004 (2004)
- 21) Edited several issues of the Journal of the Government Museum, Chennai (1999-2004, 2006 & 2007)
- 22) Summary of the Cooperative Movement in Tamil Nadu with special reference to the year 2004-05
- 23) Management of Cooperatives in Tamil Nadu with Special Reference to 2003-2004 (2004)
- 24) Manual on Conservation and Restoration of Monuments: Proceedings of an Administrator Titled Conservation Archaeological Curm Museologist, 2001 Government Museum, Chennai - 600004 (2007)
- 25) Sri Mahadevappa Sivarathra Sastri and other prayas to Goddess Mahadevaperumal by Sri Uthaya Venkateswaran Sankaran Perumal Poosani Sri Raghavachariar translated into English, M.R Publishers, Mylapore, Chennai - 600004 (2008)

- 24) Unveiling the Mystery Behind the Design in the Form of Chakras (Sacred Circles) in Mehrangarh Fort, Jodhpur, Maharaja Man Singh Pustak Prakash, Jodhpur (2009)
- 25) Article on Unveiling the Mystery Design in the Form of Chakras (Sacred Circles) Prof K V Raman (2014) Agam Kala Prakasham, Delhi.
- 26) The Tamil Nadu Survey Manual, Volume IV, I Edition, 2010 dealing with Electronic Survey for Modern Survey Using Global Positioning Systems (GPS) and Electronic Total Stations (ETS) (2010)
- 27) The Tamil Nadu Survey Manual, Volume IV, II Edition Fully Revised, 2012 dealing with Electronic Survey for Modern Survey Using Global Positioning Systems (GPS) and Electronic Total Stations (ETS)(2012)
- 28) Sri Krishna Soprabhanam by Sri Uthaya Venkata Mehta Vidyasuri Sankarai Pader Puranam Sri Raghavachariar translated into English, 2012, Sri Vaishnava Research Centre, Mylapore, Chennai-600004 (2012)
- 31) Tirappaduvaradar Murals and Wood Carvings: Documentation of the Murals and Wood Carvings in the Narvempasanthar and Temple, Tirappaduvaradar (2014)

Brochures

- 1) Rockcut Cave Art Gallery
- 2) Botany Gallery
- 3) Bronze Gallery
- 4) Brochure "Exposition on the progress of Industries and Handicrafts of Tamil Nadu", Government Museum, Chennai
- 5) Government Museum, Chennai: General Brochure
- 6) Paintings in the National Art Gallery and the Contemporary Art Gallery of the Government Museum, Chennai
- 7) Chemical Conservation and Research Laboratory
- 8) Children's Museum

Videos

1. Bronze making
2. The Museum through the ages (from the 1950s till the present)
3. Retrieving from the Archives the tape on the museum produced in 1971, converting it into CD and subtitling it in English
4. Rock and Cave Art
5. Video on the museum in general (present)
6. History of Industries and Handicrafts in Tamil Nadu

Articles

1. Article on the cover story in the Golden Jubilee Souvenir of the Central Board
2. Article on Disaster Management in Museums in the Proceedings of the Seminar on Disaster Management in Museums, International Council for Museums, 2003, Paris
3. Several articles in the Annual Journals of the Museums Association of India.
4. Several articles in successive issues of the Museum's Journal of the Government Museum, Chennai
5. Several articles on Participatory Rural Appraisal in Training Manuals published by the Department of Agriculture and Tamil Nadu Agricultural University
6. Articles in the National Manuscript Mission Magazine in 2007 on 'Unveiling the Mystery behind the Diagram in the Form of Chakras (Sacred Circles) in Mehrangarh Fort, Jodhpur' and also in the Festive book Volume of Dr K. V Raman, the current archaeologist
7. Several articles such as 'Shernadevi - A historical enquiry into an old Siva temple metamorphosed over the years into a government quarter', Srivatsa - the Ancient Sacred Symbol of Hinduism And its Spread throughout the world in "Vedon", a vedic science magazine, religious tourist articles in 'Varanagatham', published by Yogi Ramswami Karmak Ashram, Tiruvannamalai.

- i. Article in the book "From Metcalfe House to Charleville" Memoirs to Commemorate 60 years of the IAS (2010), Published by Lal Bahadur Shastri National Academy of Administration, Muzaffarnagar

DEDICATION LIST OF DR. R. BALABURMANIAN

To
Rajalakshmi and Ramachandran, my late parents
Smt. Uma Balasubramanian, my wife, Arvind Balasubramanian, my son and Preethi Arvind my daughter-in-law

LIST OF PUBLICATIONS WRITTEN BY THE SECOND AUTHOR, DR. R. BALABURMANIAN, CURATOR, EDUCATION SECTION (ARCHAEOLOGY SECTION TILL RECENTLY)

1. Documentations of woodcarving in the Government Museum Chennai (1987)
2. Multi-lingual guide of Chennai (booklet) (1997)
3. Documentations on the Chola in the Government Museum, Chennai (2000) jointly with Dr. Kannan.
4. Catalogue of copper plates in the Government Museum, Chennai from 1718 (2012)
5. Guide to the Hindu Sculptures in the new entrance gallery in the Government Museum, Chennai (2014)
6. *Tiruppattinamurthy Bharati and Wood Carvings*
Documentation of the Marsh and Wood Carvings in the Narasimhanatharwom Temple, Tiruppattinamurthy (2014)

COURTESY:

Robert Knox, the British Museum, London

Trustee of the British Museum, London.

Douglas Barrett, the British Museum, London

Col. Colin Mackenzie Drawing,

British Library, London

Archaeological Survey of India, New Delhi

The Museum (Dr Asan) (Asan) (Asian Art Museum),

Staatsliche Museen zu Berlin,

Takustrasse 14195,

Debden, Berlin, Germany

Extract of the Elliot Marbles - Report of Rev. William Taylor in the 'The Report of Surgeon General Edward Balfour, Officer-in-charge of the Government Central Museum, Madras' - Tamil Nadu Archives, Chennai

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CHAPTER - I

INTRODUCTION

The story of the Amaravati sculptures has witness to both extremes of fate. As a vibrant Capital in present Andhra Pradesh was a flourishing town during the Satavahana period from 2nd Century BC to 2nd Century AD. It was a seat of Buddhism, which gave rise to the Stupa at Dharmikota also called Amaravata or Amaravati. Later it fell into decay. When Sarvava arrived in the 5th Century AD, the disappearance of Buddhism was complete. The stupa was neglected and went into ruins. The stones from a structure not understood by the local population, which had become Hindu, were used for a variety of purposes. These did injustice to the art of the original sculptures. They were used in no spaces after the carving had been chipped off them to conform to Islamic dogma, they were used as steps to the Siva temple and tank; they were used for the palace of a local Zamindar and finally after they were recognized as masterpieces by Col. Mackenzie in 1797 AD, they were shifted to the main park of Marripettron. From there they made their way to the Madras (now Chennai) Government Museum and onwards to the India Museum, London. This story is narrated in this book; not only their travel, their conservation and display both in India and England but also the stories like the Jataka tales of Buddhism that gave rise to them in the first place. A few pieces are also displayed in the Museum of Fine Arts, Boston, Musée Guimet, Paris, France and Museum for Asian Art (The Museen für Asiatische Kunst) (Asian Art Museum), Staatsliche Museen zu Berlin, Dahlem, Berlin etc. There is one rarely seen piece in Berlin on display, which has been seen by the Editor, Dr. Kannan and photographed (see photo). Without moving a full circle, the pieces on the walls in the open air in the Government Museum, Chennai have moved back to Amaravati where along with other pieces excavated in the 20th Century or found not moved earlier, they are displayed by the Archaeological Survey of India in the Sri Museum.

Amaravati sculptures in the XIX Century Display in the Madras Government Museum

Dr. George Bird, the officer in-charge of the Madras Museum, chose to exhibit those sculptural pieces available with him by stretching on the walls of the gallery, which kindled controversy in 1889AD. The task of arranging these heavy and delicate sculptures in a hall too small for them was by no means an easy task. An engineer of the Public Works Department was placed on special duty for some months for this work.

Dr Bultz has described the works as follows:-

"The Amaravati Sculptures, the receipt of which was noticed in last year's report (1881 - Annual Report of the Madras Government Museum, published yearly till 1900-01 A.D.) were erected at the Amaravati room and form very complete and attractive additions to the museum. Most of the sculptures received belonged to the outer rail of the tope, and an attempt was made to set them up in a position similar to that which they probably occupied in the original structure. This owing to their brittle nature, great weight and mutilated condition was a task of much difficulty and caused some anxiety, but all difficulties were successfully overcome by the care and skill of Lieutenant-Colonel Morant, R.E. (Royal Engineers), who took very great interest in the work. Of these sculptures of the inner rail only one large stone and some fragments were received, and with such materials, it was impossible to attempt the restoration of any part of the outer rail. Accordingly, the large sculpture was set up in a favourable position as to light in the wall of the room, and enclosed in a handsome teak frame which will prevent the carving being covered with glass should at any time become necessary. This specimen of the Buddhist sculptor's art is by far the finest and perhaps the most interesting of any hitherto recovered from the ruins of Amaravati. It measures 5 feet 6 inches and gives in bold relief a representation of the *Dagoba* and its rails in the pristine glory, so that it is extremely valuable from an archaeological as well as artistic point of view. Of the slabs, which adorned the lower part of the *Dagoba* itself only a few were received, and these were put up on a brickwork structure shaped to give some idea of their original position. The tope (a dome shaped shrine erected by Buddhists) of Amaravati was probably erected early in the 4th Century of the Christian era (the view of Dr Budge is now changed to 2nd Century BC to 2nd Century AD, the latter date being more likely for the tope). It is, and some of the slabs have carvings on the back which show that they belonged to some structure of much older date. Artists from Northern India and show traces of classical interest evidently executed the finer sculptures now existing. When Hsuan Thsing, the Chinese pilgrim, visited the place in A.D. 639, the tope still existed in its original splendour although it had been deserted for a considerable time. Its destruction must therefore have been begun later, and for a long period, it lay荒废 in a state of absolute ruin. The remains are now, however carefully guarded by Government and an interesting monograph on them by Dr Burgess, C. I. E., of the Archaeological Survey has been published in the Government Gazette."

The *Dagobas* and *Sayyas* have defined architecture in both Buddhist and Hindu figures. Moonstones (*Chandramitali*) are half-moon shaped stone slabs (*ardha chandramitali*) with beautiful stone carvings of animals and creepers in semi-circular form are placed at the bottom of the flight of steps leading to a *stupa* or *Dagoba*. This feature is found in the Jethawanarama *Dagoba* in Sri Lanka, but it started with the

stage at *Samadhi* and *Mara-nava*. Continuing beyond the *Nirvana Pranada*, there is an image-house that contains one of the most perfectly executed sculptures in Sri Lankan art. It is a 'moonscapes' or half-moon stūpa, also sometimes called 'The significance of Pūrva stūpas' indicated, but they may well represent stages in the spiritual path. The meaning of the moonscapes has been explained by Prof. Paranavitana. The first ring, on the outside of the stūpa depicts themes, which symbolize desire. Leaving behind desire and stepping into next circle, there is a stately frieze of four animals, elephants, horses, lions and bulls pass around the ring. Passing beyond these four screens, as the Buddha does, you reach a circle with a creeper and leaves. The twining creeper symbolizes the life-force, but when this driving is surpassed you reach the goose of *Nirvana*, which decides between good and bad. At this stage the goose, again like the Buddha, leaves home and family behind, in search of truth. An elephant scroll in the next ring, and the centre is the lotus, symbolizing the region of purity, and the approach to *Nirvana*. (Central Cultural Fund, Colombo, Sri Lanka (2002), P. 58) The moonscapes shape is found in Hindu temples in South India at the start of the steps leading to the *Mukha Mandapa*.



The single wall of Portland cement to simulate a part of structure of the stage built by Dr. Riddle in 1880 AD in the Amavasi Gallery Hall

Dr. Riddle built a single wall of Portland cement to simulate a part of structure of the stage by embedding slabs in what might have been their original position on the stage wall. Dr. Riddle's attempt to reconstruct the building of the Amavasi was severely criticized by Dr. Burgess of the Archaeological Survey. The chief points of concern were that the slabs have been wrongly placed, that it was wrong to use Portland cement and the alignment of the wall across the hall cut off light. Dr. Burgess, perhaps, thought that concrete work in those stations was a prerogative of the

professional archaeologist? Dr. Beddoe answered effectively but without heat that no one would be in a position to reconstruct the wall, because only a small percentage of slabs that originally made the stupa have survived destruction and reached the museum. So far as interference with light is concerned, it is doubtful if any other alignment would have allowed so much light to fall on the stupa itself. The Government of Madras fully concurred with Dr. Beddoe and thus gave Dr Burgess his due. It was of course wrong to build a large number of sculptures into the walls, below and far above eye level, but Dr Burgess did not bother about this point.

The casing slab with representations of the stupa gives a clear idea of the general arrangement of its parts and of the rail around it, and it is with the help of ideas supplied by these slabs that the various parts have been identified and arranged. The casing slab reproduced in the frontispiece of Burgess's "Stupas of Amaravati and Jaggarayapeta" is a splendid example both from the view point of the archaeologist trying to identify the positions of different types of stupa and to reconstruction in thought the great stupa as it originally was, and from that of the student of art to whom it reveals an ocean of sculptural dexterity which acts as stimulus to creative genius. The sculptures on the rail coping, the uprights and the medallions in cross-bars, illustrating various scenes from Buddha's life and the birth stories of the Bodhisattva, together constitute a Buddhist gallery that is the pride of the Chennai Museum (Madras Government Museum Centenary Souvenir (1851-1951), pp 20-21).



Dr. R. Kannan, IAS, is seen in the Jaggarayapeta gallery with Mrs. Sudha Kannan and Assistant Superintending Archaeologist A.S. Thiru. W.S. Namachivayam October 2014 with the casing slab added

The stupas of Nagayankonda and Lankadaw were in the form of a hemispherical dome resting on the vertical bottom drum portion enclosed in panels sculptured with scenes of events depicting the life of Buddha. A notable feature of the stupas here is apala platforms in the four directions with five inscribed pillars on each of them. The five pillars symbolize the five important events in the life of Buddha - the Birth, Resurrection, Enlightenment, First Sermon and Parinirvana. There are inscriptions on some of the pillars. In the Government Museum, Chennai the inscription is as follows.



The front five sides are plain and the other three sides are inscribed. On the other three sides is a long inscription, in Old Telugu characters of about 1190 A. D. and in Sanskrit language, which means that a Shachavarma of the Pallava line of the Bhavarayya Gatta ruled over the world for long. He once went to mount Meru, to establish his fame, on his way back crossing the Ganges, the Godavari and Krishna rivers (present Krishna river), he came to Dharmayaghataka where he heard the teaching of Dharmra 100 CE.

H. 215 cm

B. 44 cm

No. 60 (II E 29)

Burgess 2, p 46; Halteach 3, pp. 25-28; Halteach 6, pp. 43-44 with photo

The long inscription is in about 1190 A. D (Halteach 6, p 44) in Sanskrit reading from bottom to top

TEXT:

1. श्रीवाराणन्दिनानन्दा ल नामाकृष्ण श्री
2. ओमपद्मपुरुषावारानन्दसंभासा
3. त्रिलोकांत्रियेवावृथान्तर्मयोऽब्दिरुद्धि
4. तिप्रवान्महादिवाहानाऽध्यात्मज्ञात्रे
5. त्रिवर्षीत्यग्निर्द एवाग्रामपालिकास-
6. दक्षिणामुखान्त्रेऽन्तर्मान्त्र
7. उमपित्रावृद्धिभूमिनाम्नाग्राम्याद्युक्ति
8. अत्यपावृद्धिभूमिपूर्वावृद्धिभूमित्वा
9. नायग्राम्याद्युक्ति विद्वान्तर्मान्त्राधर्मा
10. त्रिवर्षीत्यग्निर्द्वितीयावृद्धिभूमित्वा
11. त्रिवर्षीत्यग्निर्द्वितीयावृद्धिभूमित्वा

- 12 Sama-samaya adalah dalam tiga mata kaki dan dua tangan
13 Karena mengandung sifat khas yang tidak dapat diperoleh dengan cara
14 mendekati atau mendekati dengan menggunakan teknologi
15 teknologi dan teknologi / atau teknologi dan teknologi
16 anggaran dan teknologi dan teknologi / atau teknologi dan teknologi
17 teknologi dan teknologi / teknologi dan teknologi dan teknologi
18 teknologi dan teknologi dan teknologi / teknologi dan teknologi
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46 teknologi dan teknologi dan teknologi / teknologi dan teknologi
47 teknologi dan teknologi dan teknologi / teknologi dan teknologi

Transition: May be the particles of dust on the floor of Nidhi-gheen's home. Buddha grants you excellent prosperity, dust particles that are opposed on bhava (cycles of birth and death), and that increasingly shine amidst the cluster of trees of the forest-anwach of the land of gods and devas.

These rose from the first created a stainless sage and master of the River named Bharadvaja, and of him (was born) an ocean receptacle or rivers of Speech named Agni, and of him (was born) a sage well known as Sathava.

Of him (was born) a sage named Gross of terrible violence; learned in Agymas (i.e. who had seen the shore of Agyma). He pleased Siva (the captain headed one) by austerities for the sake of a son who would continue his House.

By the grace of Siva there was born a resplendent (son) well known as Abhartihama, (brilliant) like the sun soon after appearance in the morning.

Once, surrounded by celestial nymphs, the daughter of the lord of gods known as Madhu, desirous of seeing the houses of hermits (forest-dwellers), came within his sight (i.e. the path of his vision), when he was engaged in penance.

The sage approached her as she sat under the Ashva (tree) readily observing a flock of noble swans that were afraid of separation from their beloved ones by the flutter of lotuses in the breeze of the lake.

Like Umi (on seeing) Surya she could not restrain herself on seeing him (who was) like the cupid in the heart's gait. And now the celestial damsels joined them both deeply in love with one another in wedlock.

In time the daughter of the king of gods bore (a son) the lord of the ocean-grilled earth. The latter called the son Paliwana (tender shoot) as he lay on the couch prepared of a collection of tender leaves.

From him (was born) the King Mahabharavarma and of him was born the hero Sankaravarma, from him Arivaravarma and then Ugravarma and then Sri Sambhavarma Nandavarma.

That renownedly Sankaravarma was born, the darkness of whose audience hall was made bright as day by day the luster of the most-jewels of many kings, and who is spoken of by men as lord of eighteen lacs of horses and elephants.

He long ruled (in) him) the earth, whose garment is the ocean, the river Ganga a necklace of pearls and the mountains Meru and Mandara ornaments. Once he came to the peak of Mount Sisira to establish his fame acquired by conquering all the quarters, surrounded in the rear, flanks and front by all his visual Chieftains and heroes in battle, with the sky made to look like a canopy of gold by the (golden)-dust raised by the edges of the teeth of his horses walking on gold bits torn up by the ranks of the feet of his elephants that resembled the peaks of the celestial mountains i.e., Meru. Desirous of testing his lineage caused by traversing the whole world he spent seven days there, his heart gladdened by the shade of the red sandal tree growing on those golden slopes, and having crossed Magadha (Ganges) and similarly Cossaura and Kuhukavarma he saw the town named Dharmapaghoda whose lord is Piirsiga Buddha. Having seen with interest and reverentially approached

and bowed to all the deities espoused to protect the sacred locality, in a secluded place he heard the teaching of Dharmas.

Having bowed the highest-born he bowed and said

I also (X Lord!) (Desire) to prepare hereon of the Lord wonderfully

worked in gems, gold and silver Being told thus, the Lord said,

Well well O (Saka) varna! Here is the very sacred Buddhist place

Then having bowed to (Dharma) kirtana.

Notes.—Hultzsch has given a revised translation of the first verse in his Ind. vol. 2, p. 43 correctly interpreting *Sreyasas* as synonym of *Buddha*. In 1.3 he correctly translates *anantayoge* into *anantayoga*; in 1.8 *anayoyat* in the place of *anyayoyat*; in 1.9 *Aranyakas* into *Aranyakas*; in 1.14 *mohasapya* into *visakhasapya*; in 1.16 *shiva* into *shubha*; in 1.17 *airavatam* into *airavatam*; in 1.20 *svabhayam* into *svabhaya* and *parivartita* *parivartita*; in 1.21 L. 2 *asya* *asya* *asya* *asya*; in 1.29 *sikkhayanam* into *sikkhyanam*; 1.30 *svastikarayat* into *svastikarayat*; in 1.38 *Kshemavarnam* into

Kshemavarna; and in 1.41 *dhanum* into *dhanam*. (Offshore in 1.3 the mistake may be due to transposition of letters and it may be read *anantaye* as the corrected reading of Hultzsch does not give the required reading; here *Ananya* in 1.17 and *svabhaya* in 1.21 are not wrong forms. In 1.14 the corrected form lacks only 'T' and 'V' should not have been changed into 'sh'. *Kshemavarna* in 1.38 may be *Kshemavarna*.)

Shows people staying on one side. The inscription on the other side means, "... gati... of Nauli ... the uncle of the stone worker "Script of inscription and language: Arakan-Brahmi script in Pali language



H. 222 cm

B. 51 cm

T. 29 cm

The inscription at the base of the other side means "A offering stick, a gift of the worthy
Maha Nag... ", and the rest is fragmentary

150 CE

H. 173 cm

B. 32 cm

T. 20 cm



There are carvings in low relief on all four sides. On the sole is a circular partition supported by pillars with rufflings around them. Arctic casket is placed inside. The left side shows a beautiful Bodhi tree with empty throne (Buddha) and footprint beneath it. The back side has a stupa on lotus petals with a dome, rising above a narrow ring of railing and surrounded by a cluster of umbrella. Below is an inscription

in Asokan Brahmi in Pali, which means that the pillar was donated by Kuta, a merchant. The right side has a wheel covered with umbrellas on a pillar behind an empty throne.

The language of the Asokan inscription has been described by Mr. Chanda as Project with close affinity to Pindavi form and he has given forms of words occurring in the inscriptions to prove it. (Chanda, R. (1925), pp 248-275, 5 plates, 200-250 CE) 100 CE



H. 120 cm

B. 35 cm

T. 27 cm

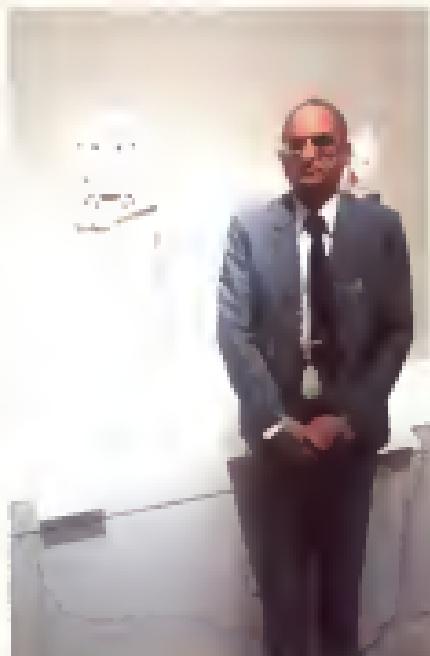
Amaravati frieze in the Museum für Art, Dahlem, Berlin, Germany



Labeled as First sermon at the deer park by the museum
2nd Century AD. Amaravati

The upper part of this frieze is unfortunately mutilated and lost. Fergusson feels that this frieze should represent a *Triratna* emblem in various combinations. A cushion like object is placed on the throne which Fergusson calls as "Drona of Reclining" and below it are the impressions of the sacred feet of the Buddha. A worshipper is standing on the left side of the throne in the extreme left. A charni bearer holding his charni leaning on his right shoulder is standing next to him near the throne. Another Charni bearer holding his charni on his right shoulder is standing near the throne. A worshipper is standing next to him. Two worshippers are standing on either side of the throne. Two more worshippers are standing holding their hands in *anjali*

anubra at the lower side of the throne. The label says that this frieze represents the 'First sermon at the deer park'. There are no deer which would be the case if it is a sermon in the deer park.



Dr. R. Karmakar IAS Additional Chief Secretary/Commissioner of Museums is viewing the sculpture at the Museum of Asian Art, Germany Berlin

CHAPTER - II

REORGANISED AMARAVATI SCULPTURES IN THE GOVERNMENT MUSEUM, CHENNAI

The Government Museum, Chennai popularly known as the Madras Government Museum, is one of the oldest and largest museums in South India. It was started in 1851 AD. The *Amaravati-Gallery* at the Madras Museum houses some priceless pieces of Indian art. With the renovation of this part of the museum, visitors have got an opportunity to catch glimpses of glorious arts in history.

Visitors to the Madras Government Museum would be familiar with its *Amaravati-Gallery* housing the ancient Buddhist sculptures from Amaravati in Andhra Pradesh. Few of these visitors would, however, be aware that the sculptures in the gallery form a fraction of the finds from Amaravati - many are housed in the British Museum in London and the Archaeological Site Museum at Amaravati itself and very many other places like the British Museum, London, the Government Museum, Chennai, Government Museum, Padikkalur, the Site Museum of the Archaeological Survey of India, Amaravati, State Museum, Hyderabad; the Indian Museum, Kolkata; the National Museum, New Delhi *etc.* on long term loan from the British Museum, London, Museum of Fine Arts, Boston, in Berlin and Museo Guimet, Paris, France.

For the benefit of the visitors the brief history of the site and development of art is discussed in the following pages.

HISTORICAL INTRODUCTION

THE DISCOVERY OF THE AMARAVATI SITE



Archaeological Survey of India

Entrance of Chitradurga, Pala Valley
Pratik Maganti

Colonel Colin Mackenzie of the Trigonometrical Survey (Survey of India) discovered in 1797 AD (Dr Koenraad was also the Commissioner of Land Survey 200 years later) the remains of the ancient site of Amaravati, the mound known as Dighidhara or hillock of lamps on the southern bank of the Krishna river in Guntur district. The mound was then being dug up on the orders of the Zamindar of Chitradurga, Raja Nan Bahadur Nayak, who had just then shifted his seat from Chitradurga to Amaravati (Amravatam) which was one of the five reputed seats of Sri in the Andhra Country, Bhuvanam, Komarakam, Brishakaram and Koharakam being the other four. The Zamindar had invited many from Chitradurga, Penaganchiprola, Nandigama and Bettarola (Jaggayyapeta) to populate his newly established town and helped them liberally for building new houses. Now, a vigorous search for building material began. The circular mound covered with bricks of unusual size

and exquisitely sculptured marble was unfortunately reported to the Zamorin, who, suspecting hidden treasure in it, ordered it to be dug. He was however disappointed in his hopes and the carved slabs were removed to the Anamavu temple and the tank Sivagange for building flights of steps. Other slabs were used in Mahadeva temples having "first been carefully diverted of every carving by rubbing them on harder stones, to prevent, as is said, any pollution among the Muhammadan Turks from idolatrous substances" (Burges (1882), 1, p. 13).

Colonel Mackenzie realized the importance of his discovery and revisited Anamavu in 1816 AD, this time with several European assistants, with whom he camped at the place for preparing drawings of the sculptures. He removed a number of slabs to Madras where seven were sent to the Bengal Asiatic Society's Museum in Calcutta, four other slabs were sent to Madras and thence to the India Office. Other slabs left here by Colonel Mackenzie and his assistants were lost having either been used in building material or burnt into lime by the villagers. He prepared drawings which are now housed in the British Library, London. A Curator Mr. Jennifer Howes, who did her research in the British Library, gave a lecture on these in the Government Museum, Chennai, Egnore in 2001 AD, when Dr. R. Kannan IAS was the Commissioner and Thiru K. Lakshminarayanan was the Curator, Education Section of the Government Museum, Chennai and later the Assistant Director of the Department of Museums, Government of Tamil Nadu.

Mackenzie Drawings - Source: Internet and British Library and British Museum

The adoration of the Buddha's begging bowl. Drawing by Henry Hamilton of a carved limestone model Box covercribed at Anamavu 1817. [WD 1061, folio 65].

Mackenzie Drawings - from the British Museum Library

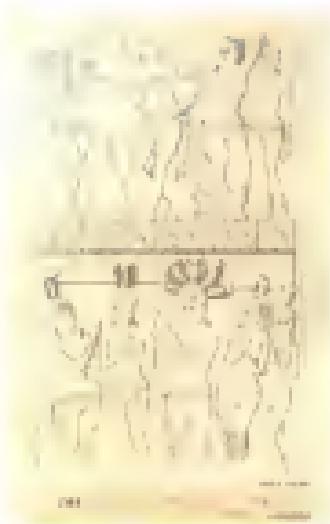
Original - The adoration of the Buddha's begging bowl. Drawing by Henry Hamilton of a carved limestone model box covercribed at Anamavu in 1817. [WD 1061, folio 65]. It is called Transliteration of the begging bowl as per the Government Museum, Chennai records.



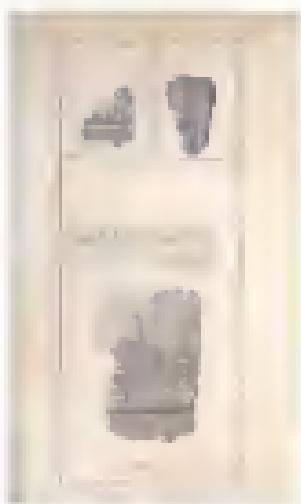
Mackenzie Drawing of the
Government Museum,
Chennai Accession
Number 132



As per Chennai Museum - Transliteration
of Buddha's Begging bowl - Government
Museum, Chennai Accession Number
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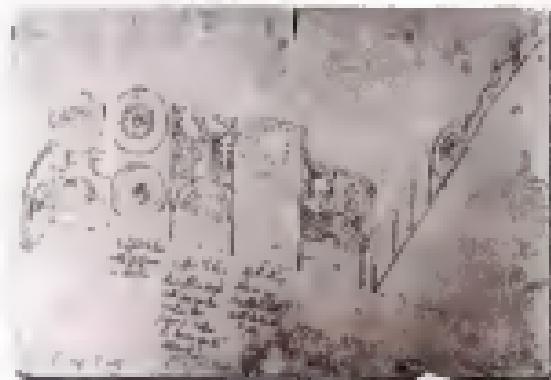


Ink on paper. Copy of original by Henry Hamilton. The original drawing is preserved in the India Office. Henry Hamilton 29 October 1875.



Three souqash recovered during Mackenzie's visit to Ateskoi in 1798. Published alongside folio 68 in Mackenzie Drawings.

A drawing by the Indian artist of the north side of the west gate of the Ateskoi Dzape. From the excavations in 1840 AD.



The fine drawings of the 10th Century circa 1816 AD etc are placed in a separate chapter. That chapter is the result of the research work of Dr R. Balasubramanian, Curator during his work in the British Museum in 2001 as part of his Nehru Fellowship. In 1838 AD, Mr Robertson, Collector of Madras, brought some thirty-three large slabs from Amaravati to beautify the square of a new marketplace there called after him. Sir Frederick Adam, the Governor of Madras, was so much impressed with the importance of the slabs which he saw while on a tour to Madras in 1829 AD, that he ordered them to be sent to Madras to be preserved in the Museum of the Literary Society. Mr Goldingham, the Acting Collector, handed them over to a Dr Alexander of Madras for safe custody to be given back to the Government when asked for. In 1854 AD, an application was made to get them to the Madras Government Museum but Dr Alexander refused to give them up. Later he consented to give all of them except three slabs. The Governor allowed Dr Alexander to retain these three as a gift of the Government and the rest of the slabs then in his custody were taken to Madras in 1856 AD. These, thirty-three in number remained in the Museum till 1891 AD, when, with the exception of two specimens, they were sent to Her Majesty's Secretary of State for India and lodged in the India Museum.

Some more marbles in the garden of the late Dr Alexander were reported by the Collector of Kurnool (Kanchan) district as worthy of acquisition for the Museum and as the request of Surgeon Major G. Hinde, the Superintendent of the Museum at Madras, the Governor sanctioned the purchase of the marbles from Mrs. Alexander through the agent for the Administrator to the estate of late Dr Alexander in 1879 AD. These marbles finally came into the hands of Government in 1880 and were sent to Madras by Mr Burgess in 1882 AD.

In 1845 AD, Sir (then Mr) Walter Elliot, the Commissioner at Guntur, excavated some sculptures of the Amaravati rising and sent them to the Madras Museum. In 1853 they were placed in the front entry of the Museum till they were ordered to be sent to England later, where they were carefully arranged along the walls of the main staircase of the British Museum in company with those sent earlier to the India Museum. They deteriorated due to the London smog and acid rain caused by pollution of the 19th and early 20th century AD being made of limestone popularly called *Pahad* marble. The folly was realized in 1990 AD. They were dismantled, chemically treated and kept in the reserve collections. They were redisplayed in November, 1990 AD (Knox, Robert (1992), Preface p 7). Jennifer Hawker, Curator, British Library who delivered a lecture in the Monthly Popular Lecture Series in January 2001 on the Mackenzie Collection drawings on which she was doing research in the British Library also corroborated the above point during her lecture.

In 1878, Mr Sewell of the Madras Civil Service made excavations at Amaravati obtaining a grant for the purpose. He had no professional assistance and the slabs suffered in the hands of ignorant workmen. In 1881, Mr Burgess of the Archaeological Survey of India Madras visited the place and found that no trace of the steps above the foundations was left, the entire mound having been converted into a huge pit. There were a number of slabs and fragments, 255 in all, including a large number unearthed by Mr Sewell. Many more were discovered by Mr Burgess and over 170 slabs were packed to be sent to Madras where they arrived two years

later. They were lying in the Museum for two years and were finally fixed in one of the halls. This was done without the knowledge of Dr. Burgess and the railing has been reconstructed in the hall without allowing space between cross-bars, thus making the whole look like a wall of cement just showing the curved surface of the slabs, and the railing effect being lost. This was the position till 2001 AD.

In 1890, eleven slabs were sent by the Collector of Kurnool and they arrived by boat on the Buckingham Canal. Mr. Alexander Rea, the Archaeological Superintendent, sent by boat from *Borraukkai* (*Poyyankudi*) to Madras 128 marbles from *Anuradhapura* in 1891. Another boat with 52 marbles was despatched a month later. Mr. Rea's excavations in 1903-06 and 1908-09 yielded some more valuable sculptures some of which were sent to the Museum. The bronzes which were excavated in 1908-09 are most interesting specimens of metal images, being the earliest definitely datable in South India. One of them is now exhibited in the mezzanine floor of the Sculpture Gallery.

The Anuradhapura sculptures were exhibited in a special hall devoted to Buddhist sculptures from various shrines in the Krishna valley, such as Jaggarayapeta, Ghanitola and Pithapuram, but the Anuradhapura sculptures form the bulk of the collection. They were so arranged that a small part of the long railing is suggested. A series of passing slabs were arranged opposite the inner side of the rail to suggest the generalulatory passage and part of the drum of the stupa, though an intermediate row of massive lions sculptures that had to be inserted in between for want of space elsewhere made the arrangement somewhat conflicting. Other sculptures were arranged wherever space was found, many being fixed in the walls and some on platforms. The railing being a tall one, almost reaching the ceiling, the sculpturns of the pilasters were arranged in the shallow pit besides the railing.

CHAPTER - III

SCHOOLS OF BUDDHISM

Even at the time of the Buddha there were squabbles among the monks, but the personality of the Master was such that schism in the Order could not arise. Sometimes an obscure monk like Tissa the fat would not recognise his faults even though they were pointed out to him (*Dhammapadatikasha* I, p 167). Sometimes the whole congregation misunderstood Buddha's actions as when they thought the Master was showing favouritism when he made Sariputta and Moggallana chief disciples the very day they entered the order, and it required all his skill to convince them that it was for specific reasons that certain persons attained certain fruits (*Dhammapadatikasha* I, pp. 203-4). Now and again the congregation delighted in maliciously punishing a monk by ostracizing him and would not relax for all his confessions and entreaties, and the Master himself had to interfere to set things right. But sometimes these quarrels took a serious turn and Buddha once grew so disgusted that he retired to a forest where an elephant attacked on him, and the monks were brought to their senses some time later and came back to the Master repenting their action and promising to be kindly to one another (*Dhammapadatikasha* I, p. 178). Though monks like Devadatta departed from the Order for good and Buddha had to discover them, the main following was united.

But after the Buddha's death there were signs of breaking away from the discipline taught by the Master. This is clearly to be seen in the wicked feeling of relief expressed by the aged Subhadda. Subhadda was the Last direct Disciple of the Buddha.

Now it happened that a certain wandering ascetic called Subhadda was staying near Kusinagara and, hearing that the Buddha was about to pass away, he resolved to go and see him. Subhadda had a question he could not resolve and was sure that the Buddha could answer his question and clear his doubts.

Therefore, Subhadda went to the sala tree grove, and asked Venerable Ananda whether he could see the Buddha. But Venerable Ananda said, "Enough, friend Subhadda, the Buddha is very weary. Do not trouble him."

For a second and third time Subhadda made his request and for the second and third time, Venerable Ananda replied in the same manner.

However, the Buddha caught a word or two of the conversation between Venerable Ananda and Subhadda, and called Venerable Ananda to him, saying, "Come, Ananda! Do not keep Subhadda from seeing me. Let him come. Whatever Subhadda may ask of me, he will ask from a desire for knowledge and not to annoy me. And whatever I may say in answer to his questions he will quickly understand."

Potassium; granted, Subhūdis approached the Buddha, and after greeting him, said, "O Gotama, there are many famous religious teachers who teach other teachings, different from yours. Have they all, as they claim, discovered the truth? Or have only some of them discovered the truth while others have not?"

"Enough, O Subhūdi," said the Buddha, "You should not worry about other teachings! Listen to me and pay-close attention to what I say, and I will make known to you the truth."

"In whatever doctrine or teaching the Noble Eightfold Path is not found, there will neither be found those who have become sammāsā�ana, sabbasā�ana, ariyam or arahant (four levels of sanctity). But in those teachings where the Noble Eightfold Path is found, there also you will find the sammāsā�ana, the sabbasā�ana, the ariyam and the arahant. In this teaching of mine, O Subhūdi is to be found the Noble Eightfold Path, and not alone the sammāsā�ana, the sabbasā�ana, the ariyam and the arahant are found. In no other schools of religious teachers can such arya beings (arhants) be found. And if only my disciples live rightly and follow my precepts or training rules, the world will never be without genuine arahants."

Then Subhūdi asked to be admitted to the order of monks and the Buddha granted his request. In this way Subhūdi became the very last convert and disciple of the Buddha, just as Kondanna in the deer park at Benares was the first convert and disciple forty-five years earlier.

And by earnest and diligent effort in following the teaching, Subhūdi very shortly became an arahant. In addition, to avoid further spread of that dangerous spirit Makkhitaupaccha called the First Council to make an authoritative compilation of the teachings of Buddha in 543 - 542 BCE according to Pāli tradition (see below).

Even in the time of the Master, he knew and appreciated the capacity of each monk and chose for him such subjects as he could easily grasp. Though they were expected to know all the Pātikāla and some were Ṛupasākha (tryavakā: three Pātikāla or Ṛupasākha-Pātikāla). Tryavakā is a Sanskrit word meaning Three Basket(s). It is the traditional term used by Buddhist traditions to describe their various canons of scriptures. The expression Three Baskets originally referred to three receptacles containing the scrolls on which the Buddhist scriptures were originally preserved. Hence, the Ṛupasākha traditionally contains three "baskets" of teachings: a Śāstra Pātikāla (Sanskrit: Pāti; Śāstra Pātikāla), a Hīnayāna Pātikāla (Sanskrit & Pāli) and an Abhidharma Pātikāla (Sanskrit: Pāti Abhidharma Pātikāla). There were others who in addition specialised in various branches, such as the Sarvāstava, Mahāvaidika, etc., and others who were not so learned (Datta, N (1928), I, p. 225). There are instances of many old folk who had no time to learn the texts, so the Buddha gave them discourses that opened their eyes and assured them enlightenment. Thus Upali was considered an adept in Khaya and could recite the whole of it, and Ananda the rest of the Dhamma. The others then repeated the text as it was expounded and the Dhamma was recorded by the first Council at Rājagṛha under the royal patronage of Ajatasattu in 543 - 542 BCE.

The First Buddhist Council was convened in the year following the Buddha's Parinirvana, which is 543 - 542 BCE according to Theravada tradition, at various earlier dates according to certain Mahayana traditions, and various later dates according to certain Western estimates (Geiger (1912), pp. 14-15).

A century after the death of Buddha some monks of the *Niga* clan from Natah violated ten points of conduct, the most serious of which were acceptance of gold and silver, and drinking palm wine. And they considered the violation lawful. The *Thera Nava* (Elder). An honorific title automatically conferred upon a Bhikkhu of at least ten years' standing. Nava to be converted was King, son of a millionaire in Benara who cast Buddha while going away from home after securing the virtues of worldly life. When Buddha expounded Dharma, King attended Ambrosery. Venerable Nava's father who came across the Buddha while going in search of his missing son became the first lay disciple of the Buddha, Dharmmo and Sangha. Venerable Nava Thera's mother and the former wife were the first two female lay disciples of Buddha, Dharmamandala Sangha. Venerable Nava had fifty four friends. Having heard of venerable Nava's conversion they too entered the Order and attained Arhanthood. The *Thera Nava* condemned their conduct and thus called for a second Council. Kalasita was king at the time (Geiger (1912), pp. 18-25). The heretical bhikkhus who held to their violation of the ten points were denounced in the council held at Natah and the *Thera Nava* who presided compiled the true Dharma once more.

The ten thousand *Abhidhamma* subsisted for the time being as the Second Council slowly broke away from the conservative Therav and came to be known as the *Mahasanghikas* because of their great number. The *Sthavira* Order was no full of heretics who dressed themselves in orange robes just for gain and honour that Dharmapala the Mauryan Emperor had to call a Third Council in Pataliputra to expel them (Geiger (1912), pp. 46-50). The *Thera* Tissa son of Meggeli presided and a school of Theravada known as *Vihagangika* triumphed. Asoka favoured *Vihagangika*. He now sent out missionaries for the propagation of Dharma (Geiger (1912), p. 82). Buddhism flourished under Asoka but when it was later persecuted the Theravadas finally found refuge in Ceylon.

Many schools arose after the second Council (Geiger (1912), p. 26; Rockhill, Chap. vi). The two main divisions were Therav and *Mahasanghikas*. The doctrine of the Therav was known as Theravada and that of the various other schools *Acharyavada* (Geiger (1912), p. 28 fn. 1). The Therav were conservative and the *Mahasanghikas* more liberal in their interpretations of *Piccas* and *Dhammo*. Dr Bhattacharya has beautifully says (Bhattacharya (1924), p. 13) "Those who stuck to Ethics and moral discipline were called Theravadas and those who trifled with Ethics and discipline but stuck to metaphysical and abstract doctrines were the *Mahasanghikas*".

The *Mahasanghika* school had many branches, such as the *Gautikas*, *Ekavivikritis*, *Pragnapradis*, *Buddhists*, *Lokuttaravada* and *Cannika* or *Caryavada* school. Regarding the last Dr Natubalaka Datta points out: "probably a section of the *Mahasanghikas* attached great importance to the worship of the rupa or *akaya* as is to be found in the *Mahayana* and got the appellation of *Cannika*" (Datta (1931), p. 548). According to the

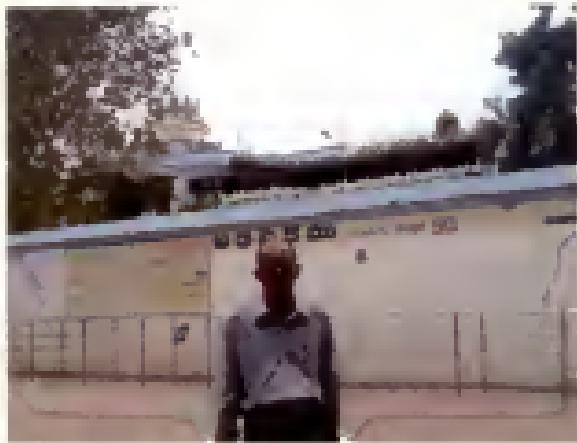
Tibetan interpretation given by Mr Rockhill (1884), p. 113 "those who live on the Chaitanya Mountain are called the 'Chaitiyas'". The Chaitiyas made Dharmakuta the most important seat of this school and the Mahacharyas there became the most revered of their objects of veneration. In the inscriptions from Amaravati, the stupa is called *Craññanām mahācetiha*, i.e., the great stupa of the Chaitiyas. The school itself is called *Craññanām akāra*. The sub-schools that sprung up in this area in the zone of the Chaitiyas are *Pabbatīya*, *Amaravatiya*, *Rajagriha* and *Sānthañña* which are collectively called *Anātha* (Datta (1931), p. 648). To this list of four, the Chaitiya school should be added if it is to be counted as a separate one which probably it is not, as it is considered the same as the Pabbatīya school (Ganguli (1912), p. 283) and it is doubtful whether *Pabbatīya* and *Anātha* schools had any differences except the seats (hill) on which they lived (Datta (1931), p. 648). It is noteworthy that the school of the Mahasanghikas in Andhra territory came to be called *Andhaka* after the country, which shows how well it flourished there, and excavations in the area prove this in the most emphatic manner through the remains that have been and are being unearthed in the Krishna valley.

The fourth Council of the Buddhists was held at Kanvalavana at Kushner under the presidency of Kusumottara during the reign of Kanishka (2nd Century AD). The *Pārīshikī*s were here very feebly represented (Bhattacharya (1924), p. x), and the Mahasanghikas wrote a commentary on the *Tripitaka*. This was copied on sheets of copper after revision by the great poet and Buddhist teacher Arugashwa and enclosed in stone boxes over which he built a stupa (Devah (1925), A, p. 633, Biol. 2, p. 63). Here for the first time was the usual beginning of the sect called Mahayana (Bhattacharya, (1924), pp. x & xi). The Mahayanas were not yet a force and it was only in the time of Nagayana and Aryadeva, who began the first philosophical speculations and propagated *Samsara*, that they rose to prominence. In contrast to Mahayana, the old conservative school was called Hinayana. The Suryavada which propagated nihilism failed to satisfy fully, the speculative needs of some of those who came later and Mauryavardas who came shortly after Nagayana taught the Hyanavada or Hyanava system. Since even this failed to satisfy many, Mahasabha or the element of Hindu was added to the earlier Surya and Hyanava concepts of Nirvana. Mahasabha is the parent of Hysyana, which was responsible for the rich Buddhist pantheon of gods and goddesses. The three late medieval images from Amaravati representing *Dharmakuta*, *Pachapuri* and the Buddha *Kutisarabhava* (with hands in *Mudrasparvamudra*) are of the last stage of Buddhism with its multiplied pantheon of gods and goddesses.

CHAPTER-IV

AMARAVATT AND ITS ANTIQUITY

Amaravati is situated a little over twenty miles from Guntur, and having now dwindled into insignificance is more a village than a town. Now, it has become a town again, when visited by Dr. Kannan in 2008.



Dr R. Kannan, IAS, is standing before the Amaravati Temple on 20-08-2008

But once it had its days of glory. The massive embankments of earth and broken brick around Dhorsukota, a little to the west of Amaravati, speak of the remains of the ancient walls surrounding the city and the local tradition as given by Colonel Mackenzie is that "the ancient city of Dhorsukota is said to have extended 3½ miles in length, on the west to the village Matruvapalem, and on the east to the small pagoda of Peddantyamuru on the road to Radhanagaram. These places are each about a 1/4 mile from the centre of Dhorsukota. On the south the extent is not precisely known, but it is supposed it did not extend beyond Nakkaduraduram" (Burgess (1882) 1, p. 13). The location of all these places is given in pl. 11 in "Shapes of Amaravati and Jaggyyaveta" and Burgess adds in a footnote that the extent of the city would agree with Hsien Thuang's census of forty li for the capital of Maha Andhra, Dhorsukota, which he calls Ho-mu-hu-tu-hu (Burgess (1882), 1, p. 9). The Tibetan historian Taranatha refers to Dpal-lha-can-pa-qu (accumulation of grass) or Dhorsukota and the great causeway there "in terms which might imply that it has been one on the greatest seats of Budhism in early times" (Burgess (1882) 1, p. 10).

Dhanakosa, the original name of *Anuravat*, is found in two of its earliest inscriptions. They are in letters of the Mauryan variety and may be assigned to 200 B.C. The earliest sculptures found at *Anuravat* are in the primitive style resembling those of *Sivarhat*. The great stupa at *Anuravat* is called in the inscriptions "maha-cetiya" and was held in great reverence. The mention by *Toramata* of the stupa of *Dhanakosa* in glowing terms coupled with the tradition that Asoka built 84,000 stupas, over the many divisions he made of the relics that he recovered from the seven stupas he opened, suggest that this was also probably one of the stupas originally built by him. That Asoka propagated his faith in *Anuradha desa* is quite clear. The statement in the Ceylon chronicle about the *Dhamma* propagation of the emperor has been confirmed by archaeological excavations. At and near *Sonali* (Cunningham (1854), 2, p. 287) were found when Cunningham opened the stupas there, urns with inscriptions in letters of the Mauryan period "of the good man Kassapagottha, the teacher of all the Himalaya region" "of the good man Maghava" (David (1903), 1, p. 300). At *Sonam* (Cunningham (1854), 2, pp. 309-318) he found urns with the inscriptions "of the good man Kassapagottha, son of Kori, teacher of all the Himalaya region", "of the good man Maghava, son of Kori" and "of the good man Gotiputta, of the Himalaya, successor of Dandabhava" (David (1903), 1, p. 300). This is in conformity with literary evidence *Mahavamsa* and *Dipavamsa* (the Ceylonese now Sri Lankan chronicles mainly relied upon for the history of South India by 1st and early 2nd Century AD historians, Indian and British) that Asoka sent Maghava and Kassapa to the Himalayan region. Of the other missionaries sent out by Asoka to various places, Mahadeva was one. He was sent out to *Mahakosala* (present Mysore), Geiger (1912), p. 127. The *Siddhapura* edict of Asoka was obviously intended for those of *Mahakosala* who come under the influence of Mahadeva. *Mahakosala* later came within the territory of the realm of the whole of *Dashinapatha*, the *Satavahana*. And Mahadeva appears to have travelled eastward too, to *Pallavabhippa* or *Pulavalai*, the present *Pulavalai* in Guntur district. It is from here that he went to *Anuradhapura* in Ceylon for the consecration of the *Satavahana* stupas or the *Bharhut* stupas with a large number of monks totalling according to the *Mahavamsa* "Fourteen lacs and forty thousand from *Pallavabhippa*" (Tawar, p. 171. See Geiger (1912), p. 194, giving the number as 460,000). The number of *Mahadeva* may be an exaggeration for the 84,000 stupas built by Asoka. But the recent discovery of Asokan edicts at *Kerrugudi* in Ratnmal district shows the hand of the emperor at work in *Anuradhapura* and *Pallavabhippa* where Mahadeva undoubtedly had a large congregation of monks, if not one as large as the number in the *Mahavamsa* would suggest. *Anuravat* is not far from *Pulavalai* and it is obvious that Mahadeva and his monks must have been at work in the Krishna valley about the close of the third and the beginning of the second century B.C.

Dhanakosa rose in great glory as the eastern seat of the *Satavahana* monarchs, but when exactly it was made so mighty is not clear. The first suggestion of the *Satavahana* king as lord of *Dhanakosa* is the word "*Dhanakosamangal*" in an inscription of *Kausikaputra Pulomari* (Senart, p. 65; Buhler 1, p. 105). *Promathiana* was the early seat of the *Satavahana* but later the town appears to have been destroyed by the *Ekashuruta* and again rebuilt and occupied by *Pulomari* who was thus lord of *Dhanakosa*, Naravara or

Niravaguru the newly built town being the same as Pather as stated by Sir Ramkrishna Bhandarkar Mr. Babbie (1928), p 75 has aptly compared the building to the New Delhi of our own times. Professor G Jayaram Dikshitar (1928), I, p 40 says that "when the Kakavardhanas occupied the Northern Deccan, the capital of the Satavahanas was probably Dhavalikota on the lower course of the Krishna. The legend that Brishabhalam was the capital has no foundation. At the time of Gautamiputra and at the time of Pulumavi it was Dhavalikota that was the capital." That, Dhavalikota, the eastern seat of the Satavahana monarchs which assumed importance during the troubled days when the Kakavardhanas attacked the western possessions of the Satavahanas continued to be a town equalled only by Niravaguru when Pulumavi realized the greatness of Pather, till finally it returned to original importance when the Satavahanas lost their western dominions after Kanya Sri and governed only their eastern possessions.

It is not clear when the Satavahanas conquered Andhra Desa. Their earliest inscriptions are in Western India. It however seems probable from the identification of Musikanagara made by Dr. Jayaswal and Mr. Baserga (1933), p 81 with a town somewhere on the river Bhima which joins the Krishna near the Nalgonda and Krishn districts that the first Simhala, contemporary of Chitravati, was lord of territory at least bordering on the Andhra districts (not of the Andhra districts themselves). But it seems probable that Simhala was lord of all the territory north of Orissa which is separately mentioned by Chitravati as territory subdued, and Nagadeva is the traditional northern limit of Dravida or Tamil land. Simhala was a mighty king who performed Agnyayana and ruled an empire. The Andhra mention Andhra territory as situated beyond the Telvaka river (1912), I, No 3, p12) Dr. Bhandarkar (1918), p. 71 accepts the suggestion of Jayaswal (Bhandarkar (1918), p 71 footnote 8) that the modern Tel or Telugu is the same as the Telvaka river. Mr Prabhakara Sastry (1936), p 38 suggests that it is Talyabhogha a tributary of the Godavari, probably the same as Tel. His other suggestions are that Simhala is the same as Srikrishna (the tank of Srikrishna) as is believed to have existed according to the Shakespearian of the village Brishabhalam the name of which is thus significant (Prabhakara Sastry (1936), p 30), and that the Vishva deity there known as Sudarshana Pitham, Andhra Holioba and Andhra Nayaka is called after Sudarshana. These cannot be considered evidence enough to prove any connection of the earliest of the Satavahanas with eastern territory since even if legends are by themselves to be considered Prabhakara is the famous early seat whence the dynasty started its rule (Kashinathguru Act - 1, 6, 8 and 66). However, by the time of Veda the empire of the Satavahanas included the present eastern Telugu districts as well as their original western territory. Akola's description in the Garbhapurana "that there was no house equal in power and nobility to that of the Satavahanas, in all the country where the Godavari runs, flows and falls into the sea" (Prabhakara Sastry (1936), p. 29) is confirmed later by Kashinathguru Peleswara describing Gautamiputra Satakarni as lord of the ocean. Among his eastern possessions are included the mighty mountain Mahendra in Kalaga, Sivthana, Syepuram (probably the Nagayunakonda area) and the country known as Matalka which may be identified with Matikonda comprising the districts of Gadag, Koppal and Bellary. At Matikonda in Bellary district was found the Satavahana inscription

mentioning Satavahana that Ind Dr Sankhanar (p. 152, p. 6 from Savaramurthy, 1942, Re. 1996) to locate the original home of the Satavahanas in the Bellary district. Ineffable marks of the rule of the Satavahanas in eastern territory from the time of Pulumai onwards is found in the inscriptions they have left, besides numerous coins which have been and being found. Thus at *Anuradhapura* there is one inscription each of *Hanumaputra Pulumai* (Burgess (1892)i, p. 183) and *Sena Sri* (Burgess (1892)i, p. 14) on the stupas. *Tijos Sri*, the last of the great kings of the line who ruled the eastern and western dominions, with great glory, has inscriptions in the west at Nasik and Kanheri, and on the east at Chitravati in Krishna district (Luders, H. (1912), Nos. 1148, 1224, 1244). The inscription of *Chandra Sri* at Kadugala near Pidurangala (Luders, H. (1912), No. 1241) is beyond the Godavari and between Mahendra and Srikrishna both coming within the eastern territory described as under the over lordship of *Gautamiputra Satavahana*.

Though the early name *Dharavatika* of the eastern arm of the Satavahana is no more remembered in the neighbourhood there is still preserved the memory of the Satavahana monasteries after which it is called *Karmapalle* i.e., *Karmakangalai*, i.e. the village of the Satavahanas, the headquarters of the tribe in which *Anuradha* is located. In the early Pallava inscription of Srivilliputhur from Madivala (Luders, H. (1912), No. 1285) the territory south of the Krishna is called *Andrapuram* in which is *Abhiranjanam*, and in another form *Abhiranjanagam* (Luders, H. (1912), No. 1300) there is mention of *Satavahana* district. *Huan Thung* (Beal, S. (1884), 2, p 210) mentions towards the end of the description of *Kouati* (*Dakshina Kosala*) of King *Se-to-pa-ho*, Satavahana who for the sake of Nagayana had established a *saṅgharāma* on a mountain 300 [] or sixty miles to the south of the country—the famous Nagayana-malaya where the *Saṅgharāma* and the many noble stupas about it have been excavated by Mr. Longhurst. Thereafter mention the rail around the *Anuradha* vihara as having been erected by Nagayana (Burgess (1992) 1, p 5). And the legend in the *Lilavatiśāla* makes Nagayana, the minister of the Satavahana king Hala, the author of *Gathapuspatti* (Kao, p. 10) These, taken with the tradition preserved in Tibet that Nagayana died at the monastery at Sri Paurava which he had established and where he appears to have spent the major part of his life, all go to show that the king should have been present at this eastern seat not far away from his capital (or rather sage abode) whose personality counted greatly with the king who thought of the orthodox *Ashvamedha* (Hindu) that not merely tolerated but liberally encouraged Buddhism as it was espoused by a great man like Nagayana. The restoration of the rail is also mentioned in an inscription and the overseer of the works was venerable *Buddhavallabha*. The reverence of the Satavahana kings, as also the great missionary influence of Nagayana and his followers among the people of their time, explain the large number of stupas in the Krishna valley of which the earliest and the most venerated was the one at *Anuradha*. Here noblemen, town folk, villages, overlords “liberates in the (service of a number of arahats) performers, leather workers, all sorts of crafts mixed with one another and with the monks and nuns in constituting varied diets for the stupas”.

The Chera and other Mahayana schools collectively known as *Anubhava* (used to denote the people living in Anubhava or the Andhra region) is sometimes used in Buddhist literature synonymously with the

term "Chātyaka" suggesting that the followers of Buddhism from *Andhaka* belonged to the *Chātyaka* sect, a name given for one of the *Mahasanghika* denominations flourished in the *Amaravati* area (Sree Padma, (2008), p. 35). In the account of the different Buddhist schools by Bhavya given by Rockhill, W.W.(1884,p.189.) he says that a *parivrajaka* by name Mahadeva lived on a mountain with a *chaitya*. It is probable that it is the same as the Mahadeva sent out by Asoka. The *chaitya* at *Amaravati* was the object of their veneration and in the *Manusrimulakalpa* (i.p.88 from Sivaramamurthy, 1942, Re-1998), the Dhanyakataka *chaitya* is described as enshrining the relics of Buddha himself, Sri Dhanyakataka *chaitya* jinadhatudhare bhuvi. In the *Gandavyuha*, one of the nine principal scriptures of the Mahayana Buddhists, a grove and vihara of Maladhvajavyuha in the vicinity of Dhanyakara is mentioned as the place where Manjusri stayed and preached to the people of Dhanyakara. If this is the *Pubbamahavanasesellya* and the forests to the west, the Avaramahavanasellya with monasteries full of monks on forests-covered hills, as Mr. M Somasekhara Sarma conjectures in his excellent Telugu paper "*Amaravati Stupa*" (p. 13-14 from Sivaramamurthy, 1942, Re-1998), it explains the names of the school that go by that name. Centrally the Mahachaitya at Dhanyakataka attracted pilgrims from everywhere even from far off Pataliputra. There were many sangharamas (Sangharama (संघराम) is a Sanskrit word meaning "temple" or "monastery", the place, including its garden or grove, where dwells the Buddhist monastic community) for the monks and disciples at *Amaravati* but when Hiuen Thsang visited these parts many of them were deserted, only twenty still remaining in good condition with about a thousand monks, mostly *mahasanghikas*. Even then, Dhanyakataka, as in its days of glory, still remained a seat of learning and the Chinese traveller studied here the *Abhidhamma*. But even in his time the glory of Hinduism was becoming apparent and many a Hindu temple was to be seen in the city when this Chinese pilgrim visited it. In addition, the seeds of decay had already taken root in the Buddhist institutions. As Buddha foresaw and told Ananda (chief disciple), the introduction of nuns into the Buddhist Order cut short the life of the religion itself. With the disappearance of the religion and the extinction of those who taught it, the very significance of the ruins of their seats of learning and objects of worship were forgotten; but a faint memory of Buddha and his religion was preserved in names of places like Buddhan; and the hazy legends of the past handed from generation to generation hint at the morals of those that should have been better. The *lāñjadibhas* or courtesans mounds as every Buddhist mound, covering the ruins of the once great *stupas*, is now called locally, venerable though they are, are yet tainted by the "dark life of their last degenerate worshippers. The life of the Buddhist monks that is portrayed by the great *Pallava* king *Mahendravarman* (*Mattavilasaprahasana*) is a specimen of their life at *Kanchi*, a great seat of Buddhism. No wonder that the religion perished at their hands especially when great and zealous devotees like Hindu *Sairite Appar* and saint intellects like *Sankara* and *Udayana* gave the final blow by refuting the highly developed philosophical disquisitions of the Buddhists.

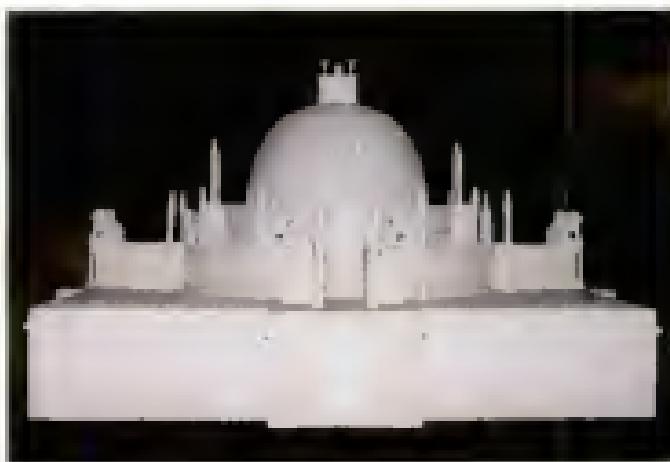
The only structure of tolerably ancient date still intact at *Amaravati* is the *Amaresvara* temple. Its antiquity is not known precisely but the existence of an early Eastern *Chalukya* inscription at Dharanikota and of later inscriptions of the 12th, 14th and 16th centuries of a Kota chief *Mahamandalesvara Kataraya* of *Reddis*,

and of the #/square#m temple, Kruhuvadavanya respectively among many others in the Ammanavaya temple point to the early enough importance of the Hindu shrines as well. But as pointed out by Mr T N Ramachandran (1929), 2, p 44) the Chalukyas "tolerated Buddhism" and did not pull down the stupas, which accounts for their co-existence alongside Hindu temples. In an inscription (Haltoch, E., (1989-91), 7, p 155) of the 12th century A.D Ammanavaya describes thus

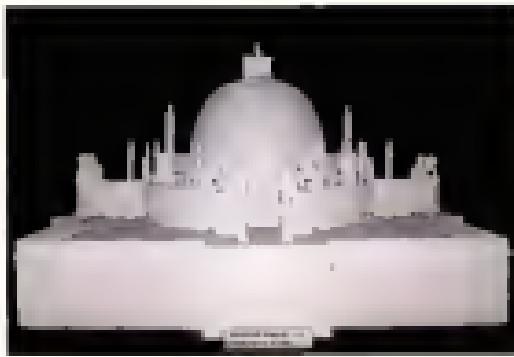
"There is a city (named) Sri Dharmavakaraka, which is superior to the city of the Gods, (and) where (the temple of) Sankha (Siva) (named) Ammanavaya is worshipped by the Lord of Gods (Indra), where the God Buddha, worshipped by the Creator, is quite close (and) where (there is) a very lofty Chaitya, well-decorated with various sculptures." And even in the 12th century as Dr Haltoch points out there were still followers of the Buddhist faith like the consorts of Kote who made offerings at the Great Chaitya. Three Buddha images of the late medieval period discovered during the writing of the first edition of C. Sivaramamurti's book in 1942 were reserved to the Chennai Museum from the Ammanavaya temple prove the same thing. (Sivaramamurti, C. (F B 1942) Reprint 1998)

Note: The quotes are from the famous book of Sivaramamurti, C., F B 1942; Reprint 1998 a Madras Museum publication.

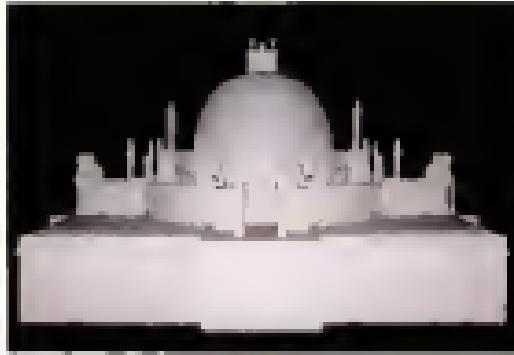
The model of the Ammanavaya Stupa as conceived by Percy Brown purchased from the Bombay Museum. This information was given by Late Shri K Lakshminarayanan (Retd Assistant Director) to Dr R Kannan, AS



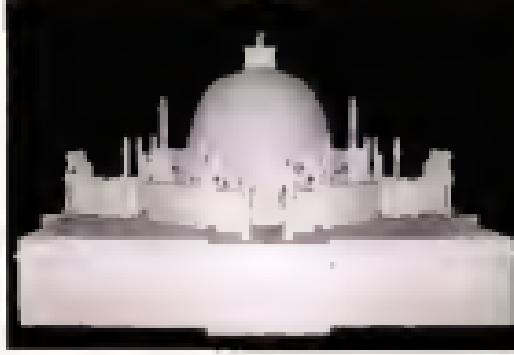
Slide - I



Side - II



Side - III



Side - IV

CHAPTER - V

NATURE AND DEVELOPMENT OF STUPAS

THE ORIGIN OF THE STUPA

The stupa can be traced back to the funerary structures of the primitives. Circles of stones to mark the spot of burial are the precursors of the low mound, which developed into the mighty stupas of a later age. Ferguson has a picture of the circles of stones, which he saw in numbers in posthistoric sites near Amaravati, and he traces back the stupas to this primitive sepulchre (Ferguson (1892) I., pp. 21). The earliest form of stupas in the pre-Buddhist-period is the low mound encircled by a series of stones. These megaliths were sometimes so arranged as to leave a circumambulatory passage between the low tumulus and the enclosure stones. The tumuli were of two kinds. Some were provided with a vault for the relics in earthen vessels. Others lacked this chamber. In such cases the remains were simply covered with earth, a large slab placed over the mass and the whole covered up by the tumulus reared over it. The primitive custom of preserving the remains of the departed in an urn kept in the vault under the tumulus is seen even in the stupas where the reliquary usually served as a chamber situated usually in the centre (Rao, A. (1894), (1, pl. xiv). The visual shows the arrangement of relic preservation. It gives a fine picture of the section plan of the stupas.

THEIR SEPULCHRAL NATURE

Stupa is derived from the Sanskrit root "stap" to collect and means a heap or mound. It also means a monument held in reverence when it is connected with the root "sya" to praise. In the Buddhist texts, the term has been applied to monuments raised generally over the remains of certain distinguished persons. It was ordained by the Buddha himself that these stupas might be erected over the ashes of Buddhas, Pratyekabuddhas, Buddhas' disciples and Chakravarti maharajas (Kern(1894), pp. 44; Digha Nikaya i, p. 126; v. 5, 12; Anguttara Nikaya ii, vi. 5, p. 98). We have mention of stupas erected long before Gautama Buddha, and in his time he caused such edifices to be erected over the remains of some of his disciples, such as Pajapati Devi (Dhammapada Kathaka ii, p. 211), Sariputta and Maudgalyayana (Jataka v No. 522, P. 68). And it was

not the ascetic class alone of the disciples of Buddha that was shown this honour. For there are *śravas* mentioned as having been raised by the order of Buddha himself over the bones of lay disciples like the minister of King Dhanabhava of Magadha, whereas an important disciple of the Buddha.

The *stupa*, according to the Buddhist texts, was a well-known monument ages before Gautama Buddha, who knew very well how previous 'Enlightened Ones' were honoured by the erection of such memorials over their relics! In the *Abhidharma-saṅkhya*, Gautama Buddha narrates how king Śuddhi erected a *stupa* over the hair and nails of Prakaranda in his capital Sāketa (*Mitra* (1882), pp. 37). There is mention in one of the legends of the *Dvāravatī-vana* of a *stupa* raised by king Raudrasena over the relics of the Buddha Kṛipā (*Mitra* (1882), pp. 87). We are told in one of his edicts that Asoka restored the *stupa* of Buddha Kāshyapa (*Winternitz* pp. 160). Even in some of his previous births when he was yet preparing himself for becoming the Supreme Enlightenment, stupas were erected over his remains. In the *Mahālakṣmi-Āśaka*, we are told of how the kind people enshamed the skull of the noble animal in a structure built for the purpose and caused offerings to be made to it (*Āśaka* i, No. 407, pp. 227). Buddha is reported in the *Saṃvatsara-vivraśa* of *Kalacakrapāla*'s *Āśavalabhadra* to have foretold how a future king Asoka would erect a memorial over the body of Saṃvatsara (*Mitra* (1882), pp. 68). Some magnanimous persons like the prince in the legend in the *Saṃvatsara-pāṭha* (friendly, "yield brilliant"; full title, *The Enthused King-book*, *Ratiñgā: Golden Brilliance Over All*) had a monument of exceed *Uighur* letters. The manuscript was written in *Uighur* script, it is a *Uighur* translation of a Buddhist doctrinal work in Chinese. *Syūtra Zhi Tukang* of *Huihuiyik* did the translation in the tenth century AD. The extensive preface to the *Saṃvatsara-pāṭha* contains two legends of unquestionable literary merit, one about the ruler Kya Tsu, the other on the prince and the queen. The Prince offered himself as food for a hungry tigress, had also stupas erected over their remains (loc. cit. p. 248). The stupas occurring in some of the carved *Āśaka* scenes represent such stupas (pl. xii, fig. 2 b from *Savantamurti*, C. (F.E.) 1942 Reprint 1996).

Buddha himself told Asoka that stupas might be raised over the remains of *Chakravartī mahārāja* or universal emperors. In one of his previous births, he had died as a *Chakravartī mahārāja* in the then magnificent city of Kusināra and his sorrowing spouse (*Āśaka* i, No. 95, p. 231) had erected a *stupa* over his remains. It has lost its name, this had become an obscure city known as *Kusagaya* where he finally attained nirvana. The famous instance of a *Chakravartī mahārāja* is *Maurya*.

Pacceka Buddhas (*Pucceka* Buddhas (see Sl. No. 288. - Government Museum, Chennai) A *Pratvekabuddha* (Sanskrit) or *Paccekabuddha* (*Pāli*), literally "a lone Buddha", "a Buddha on their own" or "a private Buddha", is one of three types of enlightened beings according to some schools of Buddhism. The other two types are the *arhats* and *samyaksambuddhas* also had monuments raised over their reliques. In the *Attasaddha Jātaka*, we are told of a *stupa* raised over the remains of a *Pacceka* Buddha where four high roads meet (loc. cit. iii, No. 418, p. 260). From the *Avadānasatāka* we learn that *Kapphina*, king of *Dakshinapatha*, raised a *stupa* over a *Pratyekabuddha* in his previous birth (Mitra (1882), p. 38). The erection of these memorials was considered so meritorious that countless *stupas* were built over the reliques of Buddha and his disciples. The *Saddharmapuṇḍarīka*, a Buddhist work by *Saddharmapuṇḍarīka*, is a *Mahāyāna sutra*, forming with its references to *Amida* and the Bodhisattvas the basis for the doctrine that there is something of Buddha in everyone, so that salvation is universally available: a central text of *Mahāyāna* Buddhism. Also called (Lotus of the Good Law, Lotus of the True Law, Lotus *Sutra*) it says that the erection of *stupas*, worship of reliques, etc. ensure the highest enlightenment. Even children who pile up *stupas* of sand in sportive mood have their full share of the reward of merit. "Moreover, even those who worship reliques, erect *stupas*, construct any kind of image of Buddha whether jewelled, marble or wooden statues or frescoes, even children who play making *stupas* of sand, or scribble figures of Buddha on the wall, those who offer flowers, or perfumes at *stupas* or make music before them, even those who only by chance have on some occasions thought of the Buddha with the thought 'Honour to the Buddha', all these will attain to the highest enlightenment" (Winternitz (1933), p.297). According to the *Mahāvastu* (The *Mahāvastu* (Sanskrit for "Great Event" or "Great Story") is a text of the *Lokottaravāda* school of Early Buddhism. It describes itself as being a historical preface to the Buddhist monastic codes (*vinaya*). Over half of the text is composed of *Jātaka* and *Avadāna* tales, accounts of the earlier lives of the Buddha and other *bodhisattvas*.

The *Mahāvastu* contains prose and verse written in mixed Sanskrit, *Pāli* and *Prakrit*. It is believed to have been composed between the 2nd century BCE and 4th century CE.

Mere walking around the *stupa* and worshipping it with flowers is enough to ensure nirvana. *Nirvāṇa* (Sanskrit: निर्विण; *Pāli*: निब्बान nibbāna; *Prakrit*: णविवाण) is an ancient Sanskrit term used in Indian religions to describe the profound peace of mind that is acquired with *moksha* (liberation). In shramanic thought, it is the state of being free from suffering. In Hindu philosophy, it is union with the *Brahman* (Supreme Being).

The word literally means "blown out" (as in a candle) and refers, in the Buddhist context, to the imperturbable stillness of mind after the fires of desire, aversion, and delusion has been finally extinguished.

(Winteritz (1933), p. 214) There are many representations of such altars or the steles with garlands flags, etc., in the Buddhist sculptures. The dwarf yaksha figures with trays on their hands shown on either side of the gateway or most of the chaitya shrines are to receive the offering that devotees brought with them. One of the sculptures from the British Museum shows a Buddhist monk offering a "masala" (a handful) of rice and depositing it in the tray (Ferguson (1886), pl. xxvii & pl. xxviii, fig. 3 from Swaminarayana, C (FE 1942 Reprint: 1996).

The stele is an object of great religious importance to the Buddhists. Therefore, the more that accrues to any who erects it over any lot of robes of a Buddha is comparable according to the Mahavamsa, to that of the King Gamani who wicked slaves for all his cities, bloated in a bath by creating monuments like the famous Mahathupa (Maha Stupa).

STELAS NOT EXCLUSIVELY BUDDHIST.

This monument, however, is not peculiar to the Buddhists. The stupas were equally important to the Jains. The early stupa sculptures from Mathura are famous fair examples of this type of monuments which are not different in shape and structure from those of the Buddhists of that age (Smith I, p. 6, pl. vi & vii). In a late work, there is literary evidence for the erection of stupas over the ashes of the Tirthankaras of the Jains. Bhavaviveka describes in his work *Purvavasthacharita* the jewelled stupa erected by Sakra over the ashes of Puruvanika (22nd Jain Tirthankara) whose corpse was cremated by the gods (Winteritz (1933), p. 214).

Funerary monuments like the stupa were perhaps not unknown among the Hindus. A superlative structure distinctly Hindu, as evidenced by the sculpture, is mentioned by Mr. Gorak (1928) (p. 165) as from Pavaaya. This is probably a place of worship, similar to a Buddhist *vedikas* stupa, with richly carved torana (carved) gateways. However, the line from the *Mahabharata* *Shashanka dharmano raja sarvah parvahish
Siddhivinamanyam* (*charityabhaktiyuktih*) I, 109, 12 from Swaminarayana, C (FE 1942 Reprint: 1996) is taken to prove charity and *angar* is not so explicit or clear as far as the second word *yaga gama*. How stupa can mean a stupa as to sought to be maintained is rather puzzling. The stupa is here clearly 'the sacrificial post' and the *chaitya* a place of worship like a temple. The *mātāchā* (*Anga*) (*chaitya* in the burial ground) occurring in the *Karanyakuta* (v. 22, 28) should mean a stupa.

The word *chaya* is of common occurrence in literature and is generally used in the sense of a place of worship. The word is used in Brahmanical (Hindu) works like the *Ashvamedha* and *Abhisarana* in a wider sense, meaning a religious building as well. When it is used in the sense of a religious building it invariably means a place of worship, such as the *Mahadevata* (temple for Lord; tree) of the Buddhists or a devagriha or temple for a deity. *Mudrasa* was referred to as *Brachimisra* by XIX Century British historians (Id.).

Chaya is used invariably with the word *yatra* in the *Mahabharata* (II, 3, 12, 1, 1, 7, 1, 94, 29, 4, 109, 13). The sense in which the word has to be understood in the sense that there is a *paramita* (shed or building near the yatra). The 'yatra' itself is also called a *chaya* in the *Mahabharata* (II, 3, 109). It is in this sense (the tree itself and not a building) that the word is commonly understood and literary evidences are not wanting for such usage. The word is derived from Sanskrit 'chati', physical remains imparts densities.

A building, not necessarily a religious one, is meant when this word is used in the *Puranas*. There is a classification of *chaya* given in the *spa*, which is very interesting. *Chaya* are of two kinds, the ordinary ones and the literary ones. This, to a great extent, clarifies the rather puzzling usage of *chaya* and *spa* as synonymous.

The great *asvapit akaravasa* is mentioned in inscriptions as *akaravaya* (great steps). The word *chaya* might have been derived from *chati*, i.e., the funeral pyre when a funeral monument like the steeps raised over reliefs is meant. But there are other kinds of steps which do not enshrine reliefs and in such cases the word has to be derived from *chati*, i.e., the road, meaning thereby a sacred monument for meditation purposes. Probably, therefore, that is the true derivation, the association with *chati* resulting from its eventual application also to the steps.

The *skandhas* (locus nos) that explain words and their meaning allow the use of the word in all the varieties of constructions just seen. The *Amarakosha* (written by Amarakosha) is a Sanskrit thesaurus written by Amarakosha in verse format. He was a distinguished scholar, one among the nine "gurus" (advisors) during Kāshyapa's court (on about 380 A. D.) [Pitamahatya was originally known as Chandra Gupta II]. He was a heretic king and is well known for developing an independent calendar, widely recognized in India as Pitamah Samvat. Amarakosha gives *chaya* as a synonym of a *Buddha*-erhouse, especially a sacrificial hall. Rudra, an author enumerating the different uses of the word names a house or building, a *Buddha*-usage and an *addojya* perhaps or sacred tree as denoted by the word. The last is the *Vishvavasava*. The tree is enclosed within a

Nalika (ring), which has a boundary wall around it and present inside the wall are two umbrellas and two garlands hanging from the upper end of the ganita.

THREE-FOLD CLASSIFICATION OF CHARTDAS

The Buddhist chattras or stupas of three kinds, *sarvaka* shape erected over relics, *adikāra* shape built as commemorative monuments, and *paribhūta* shape erected over artifacts used by Buddha like the bowl, the girdle, the sanghati (also spelt sanghat) The sanghati is an outer robe used for various occasions. It comes over the upper robe (*uttarasanga*), and the undergarment (*anavasita*). In representations of the Buddha, the sanghati is usually the most visible garment, with the undergarment or anavasita going at the bottom. It is quite similar in shape to the Greek himation, and its shape and folds have been treated in Greek style (in the Greco-Buddhist art of Gandhara), etc. This classification is believed to have been given by Buddha himself in the *Pariyattiya Sutta*. The *Pariyattiya* (Sanskrit: *Pari Paribhāṣa*) of the Buddha is described in the *Mahaparinibbana Sutta*. Because of its attention to detail, this *Pariyattiya* sutta, though first committed to writing hundreds of years after his death, has been resort to as the principal source of references in most standard studies of the Buddha's life).

Difference between Stupa and Dagoba

The term *dagoba* or *chaityagriha* (monument to enshrine relics) may be used as a synonym of stupa or chaitya only when the *sarvaka* type is meant. The others cannot, strictly speaking, be called dagobas since the term *dagoba* applies only to bodily robes.

The majority of stupas are *sarvaka*. The very first stupa built in the time of the Buddha was *sarvaka*. It was built by two merchants Tropusha and Shitta who were the first to meet the Buddha after his attaining Supreme Enlightenment. To them the Enlightened One gave a lock of hair and his nail parings to be honoured by the erection of a monument over them. There are many instances of stupas erected similarly during Buddha's lifetime over his hairs and nail parings, one such famous instance is the stupa erected by king Srihunre in his harem at the suggestion of his wives (Mati (1882), p. 33; Winternitz, (1913), p. 282). The important *sarvaka* stupas were, however, the monuments erected over the eight divisions of Buddha's relics after his death at Kusinagara. There were eight original stupas, of tradition may be believed with the exception of the *Ramagrama* stupa (Vogel (1926), p. 127), opened by Asoka, the relics were divided into 84,000 parts and as many stupas raised over them in various parts all over India.

The reliquaries contain short inscriptions giving the name of the person whose relics they contain. Many such reliquaries have been excavated among which may be mentioned that of *Harmaputra* (Cunningham 1854), 2, p. 346), one of the Buddha teachers of Asoka, and *Sangattha* and *Maudgalyayana* the principal disciples of Buddha (op. cit. p. 297 from Swaminarayana, C. G. E. 1942 Reprint 1988).



Kothaung Stupa by Dr Karunam

Dr P. Karunam (IAS) visited Kothaung near Nyaung-U on 17/08/2010
at 10AM Hrs - Built by the King of Bagan for the Buddha's relics.

There numerous countless stupas of this type. It was sometimes a footprint left by the Buddha that occasioned the erection of a stupa, or it was where he had performed a miracle as at Sravasti. The stupa raised by Asoka (Vogel (1926), 2, p. 15) in the Lumbini garden visited by the emperor in the company of his teacher Upagupta is a famous example of an *adikshita* stupa.

The wheel and the *Torana* (ref 81 No. 167) symbol were objects of worship of the *adikshita* type. There are numerous sculptures at *Bharhat*, *Sanchi*, *Anuradhapura* and for that matter at every Buddhist place of importance, showing the worship of these symbols. The images of the Buddha which come later—they are absent in the earlier sculptures also come under this category, and General Cunningham explains the slab showing *Pavārada Kosala*. *Kosala* is worshipping the wheel gesturing the incident, recorded by Fa-Hien, of the king

These are shapes just for worship symbolising the *parinirvana* (Buddha attaining final salvation or *Nirvana*) of Buddha but containing no relics. Famous examples of this type are the small stupas in *chaitya* halls at *Kath* and *Rhaga*. These are symbols rather than monuments. However, the more important of the *adikshita* stupas were built in famous places, which were sanctified by some association with Buddha. The Chinese traveller *Hsuan*

worshipping the image of the Buddha, which he caused to be made of sandalwood to occupy the throne of the Enlightened One when he was absent for some time in the Trayastrimsha heaven. He says: "As we have already seen that images of the Buddha were not known in India in the time of Asoka, or even down to a much later period, I think it is nearly certain that the object which Prasenajit or Pasenadi (Pali) (Sanskrit: *Prasenajigatī*) (c. 6th century BCE) was a ruler of the *Ashokan* dynasty (a dynasty founded by King Asoka) ruler of Kosala) set up was the Dharmachakra, or symbol of Buddha as the turner of the Wheel of the Law" (Cunningham (1979), 1, p. 111). But symbolic representation of the Master in the second century BC need not preclude anthropomorphic representation in the earliest instances (see below). At a later period, images of Buddha were actually carved on the sides of the *stūpa*s/stupas in charya halls at *dhyāna* and other places (Burgess (1880) 4, pl. 200; Langhans (1936), 1, fig. 21).

"Many stupas of various types like the small mounds made of brick and not with limestone, as at *Anuradhapura* in the vicinity of the great stupa, or in rare cases offering like those in front of a later date found in *Nagapattinam*, may also be styled *Uddikha* stupas. Such stupas were also greatly revered, and they served as eloquent testimony of what individual pietry could achieve with only a moderate purpose to pay for the monument. Such *veda* stupas of varying dates and dimensions abound in Kathmandu, Nepal near the *Swayambhunath* stupa around which they cluster. What great respect these small *uddikha* stupas were shown and how they were measured is evidenced by the attitude of a widow during the reign of king *Kankaradeva* (12th century AD), who, according to the Nepalese chronicle *Ramayavā*, "on the occasion of a fire in a village, fled to Pata, taking nothing with her except a small model of a *chedya*, a manuscript of the *Prajñāpāramitā* (Buddhist scripture) and her little son" (Winteritz (1933), p. 324).

The first and most important object of worship over which a *paribhūgala* stupa was erected was the golden vessel offered to Buddha by Sujata on the day of his enlightenment, which was thrown by Buddha into the river *Kapila*, after he had finished his meal of sweet milk porridge brought in it. Kings and Devas simultaneously clutched at it to convey it each to their own realm for worship.

The throne of the Buddha is an all-sculptured theme in all stupas. Monks and lay disciples are shown prostrating themselves before the throne of the Buddha. The throne was in such great reverence that every disciple and monk in a monastery was required to prepare a seat for the Buddha before taking a seat himself. The seat that the Buddha occupied under the tree at *Bodhgaya* was chosen only after great deliberation, and it is even today an object of veneration. General Cunningham in describing it says that "the *vajrasana* or diamond

throne of the Bodhisattva still exists under the pipal tree at Bodhgaya" (I, p. 112 from *Sivaramamurti*, C (T.E. 1942 Reprint 1998)

The Bodhi tree symbol of the Buddha (symbolizes the Buddha till the advent of Mahayana Buddhism) is another sacred object of adoration. Sculptures representing worship of the Bodhi tree are numerous in every



Kathina near Mathab - Stupa and Lion Pillar (27.08.2013) - 1812 Hz

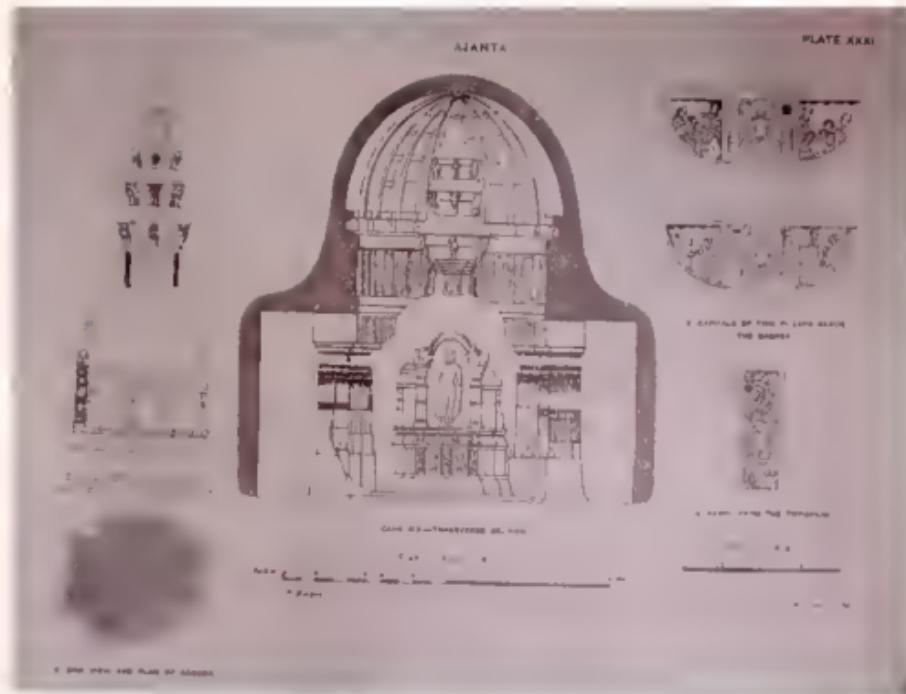
shape. The story of how, with untiring zeal, Anoka felled the Bodhi tree, which miraculously sprouted even though cut down by his jealous queen is well known; and it is a branch of this sacred tree taken to Ceylon (Sri Lanka) in his time that has grown into the tree, a silent witness of more than two millennia of perennial worship.

Generally these trees had a pavilion built around them known as the *avakha* *cetiya*, of which there are sculptural representations. They are also a common theme on coins.

The *Kathina Pillar* is considered the forerunner of the other Lion Capital pillars constructed by the Mauryan Emperor Ashoka. He had erected the more than polished sandstone pillar, consisting of a circular

shaft, surmounted by a decorative bell shaped capital, supporting a life-size figure of a lion facing of north. Its early date is shown by the embellishment being relatively less than the ones at *Sanchi* etc. The *Stupa* is also an early one.

Note: The quotes are from the famous book of Sivaramamurti. C., F.E.1942. Reprint. 1998 a Madras Museum publication.



Umbrellas at Ajanta
(Refer Text in p. 39)

CHAPTER - VI

ARCHITECTURAL DEVELOPMENT OF THE AMARAPURA STUPA AND ITS PARTS
THROUGH ITS HISTORY

The earliest stupas such as we see in the carvings at Bharhut and Sanchi, were very simple in structure. They were not built and decorated so elaborately or on such a huge scale as some of the famous stupas with which we are more familiar. Stupas erected during the time of Asoka were simple structures of brick and plaster surrounded by a wooden railing with open gateways facing the cardinal points (Longhurst (1936), I, p. 13 from Srivastava, C. (FB 1942, Reprint 1968). To illustrate this point M. Longhurst has chosen the Andhra stupa, described by General Cunningham (1854), p. 349, on account of the tolerable certainty of its age inscribed from the inscription of the stupa's reliquary which mentions the reign of Mahapura, a Buddhist teacher and contemporary of Asoka.

Rapacious burn by ignorant villagers after imaginary treasures hidden in the ancient mounds has so completely obliterated the form of these structures that we have to form our image of the early stupas from sculptural representations of the monument. A fragment of the carved coping of the stupa-mound at Amaravati built in 2nd Century AD shows a representation of a stupa of the earlier type (pl. 11a, fig. 21b) (Srivastava, C. (1998), pp. 23). It is a simple structure shaped like a cup placed upside down and is surrounded by a simple rail. Mr. Longhurst has discussed a representation of the early type of stupa on one of the carvings from Sanchi (Longhurst, (1936), p. 14, fig. 15). The circular drum is low and the stupa is a small structure of brick surrounded by a wooden railing. It is this wooden railing that was later on copied in stone on a more elaborate scale for the bigger stupas as at Sanchi, Bharhut and Amaravati. There are descriptions in early Buddhist literature of people purchasing flowers to be offered at stupas for decorating them. Such a description applies only to the smaller early stupas which had pegs at intervals all around the drum at a particular height. The stupas being sufficiently low and comparatively small could well be decorated by poor worshippers with festoons and garlands of fresh flowers which were supplied by the paga. This later on developed into a conventional representation of the flowers in plaster work over the stupa and the pegs that were then superfluous becoming in their turn purely ornamental, and imagined on as well-carved discs of suggested size. The rail in its primitive form was a simple railing made of wood and the later copy in stone of the wooden structure which is so heavy and laborious speaks eloquently of its origin. The elaborate rail with decorations carved on it came later, the gateways at the cardinal points being special ornamental features.

The stupa believed to be the earliest so far unearthed is that at Piprahwa near Nepal. This is a low structure with a broad base 22 feet high and a basal diameter of 116 feet. About a couple of centuries later the architects of the Sanchi stupa made the stupa 54 feet high with a basal diameter exceeding that of the Piprahwa stupa by just 4 feet.

The *harmika* or the box-shaped construction above the stupa which bears on its crown the umbrellas has now to be reconstructed from imagination. Even at *Sanchi*, one of the best preserved of stupas, it has disappeared. But the reliefs of the stupas on slabs give us a good idea of it. This superfluous addition could not have existed in the very early stupas. There are representations of stupas of the early types lacking the *harmika* and the umbrellas. The outline of the *harmika* marks at a higher level the position of the chamber enclosing the reliquary.

The umbrellas increased in course of time into an indefinite number and are shown in the sculptures as fixed in various ways. Sometimes they are conventionally shaped into fantastic curves in a most unusual way on either side (pl. Ixv, fig. 1- *Samagrana Stupa* from *Nate*. The quotes are from the famous book of *Sivaranamam*, C (FE 1942 Reprint 1998 a Madras Museum publication). Sometimes they form canopy over the stupa (pl. xxix, fig. 3-*Adoration of the stupa symbolising Buddha's death*). Miniature representations of the stupas like the one from *Nagayunjala* (Longhurst (1938), 2, pl. xvn c, 1938, *The Buddhist Antiquities of Nagayunjala*, Memoirs of Archaeological Survey of India No 54, New Delhi, pp 1-52, pl 1-50), the rock-cut one from *Kosambi* (Burgeson (1883) 4, pl. IV) Or the one figured by Cunningham (1879), (I, pl. xxix) show the early decoration of the monument with a single parasol. The origin of the later development can be seen in Pl. xxi of Cunningham's book where another umbrella appears above the original one. This later developed into a series of umbrellas piled one over the other as in early examples depicted at *Ajanta* (Burgeson (1883) FE 1994 Reprint) 4, pl. xxix). Report on the Buddhist rock temples and their inscriptions, Archaeological Survey of Western India iv), each umbrella retaining its individuality as a conical mass. In the later examples depicted there (Longhurst (1938), 1, fig. 20) their individuality was gradually lost till in the last stage the cone came to bear a strong resemblance to the stupas in Burma.

The drum of the stupas also underwent change; the circular structure of the earlier period making way for a square one. The *vedikas* or circular platform with cardinal projections approached by steps leading to them disappeared and for the first time images of the Buddha were introduced using niches on each side. The drum was no longer low, the height being considerably increased and the circle or the cup-shaped part instead of retaining its primitive semi-circular concave bulging out above the drum. This bulging is found even in the rock-cut stupas at *Kosambi*.

The evolution of the *musa* (graveyard) is equally interesting. The earliest type is found at *Amaravati* and was still the fashion even during the days of *Nagayunjala* as is evident from its representation in the sculptural pictures of the stupas. The early patraiy, if we remember the verse of *Kalidasa* (*Raghuvamsa*, 1st canto-verse 41) *svabhavikis vishvavat kramasham lovanavayam*, is but a pair of strobiliferous pillars to which were tied the two ends of a torana wreath. The earlier torana probably must have had fresh flowers woven round them every day. Later, heavy stonework took the place of wreaths. The decoration of the stupas with fresh flowers and

the torana pillars with flower or leaf garlands gave place, in all probability, to structural representations and modifications of the original almost about the same period.

The earliest surviving gateway at the one at Bharatpur where the numerous miniature caryatids covering between the curved bays of the torana suggest that they might have been evolved from fresh mango leaves hanging from a string. This custom of fresh mango leaves continues to be a feature in every Hindu house on festive occasions. The leaves may have been worked at the earlier stages in a natural way and later on modified into ornamentalized sculptures of caryatids and miniature pillars which slowly obliterated the original forms. The significance of these small parts of the torana which is already obscure at Bharatpur seems to have been completely forgotten and ignored by the sculptors responsible for the renovation. Somewhere where they are not so numerous but appear to have been retained to observe a custom or tradition. The primitive custom has however survived at Anantnath where the sculptures give us a good idea of the original shape. It is not improbable that the two slender pillars, with capitals shaped like stupas which Dr. Burgess thinks may have been the emblem of the Charyapada School (1, pl. XXII, fig. 6 from Haughey, 1, 1887) represent the regular torana stambhas. Two or four bays located on pillars guarded the gateways of Anantnath and from these the later toranas/toranas (toran gateways) of Melkhatangam and other Kalinga temples have developed.



Mahabali Stupa Government Museum, Chennal
Collection Accession Number 320

Concerning the four gateways in the rail around the stupa, which is sometimes easily sculptured on the inside with scenes from the legends of Buddha or his various births, the outer side showing only dwarfish lotuses and half-lotuses on the uprights and cross bars and a long continuing flower garland on the coping. Of the garland, Dr. Foucher says that it is a pseudo-flower garland and only a long purse full of coins and hence appropriately issuing from the mouths of yakshas, guardians of treasure for the benefit of the devotees. The plinth was also carved on the outside with representations of men running after mythical animals. The plinth was absent on the inner side to the floor between the rail and the base of the stupa was somewhat elevated, being raised by steps beginning with a staircase just near the gateway.

An account of the parts of the stupas and their relation to one another, study of which is essential to a proper understanding of the structure, is given in a very interesting and illuminating paper of Prof. Dabhossi entitled "Architectural Elements". In this he has given pictures to illustrate his points, one of which is here given (fig. 2). He divides the three main divisions of the stupa into smaller parts. The first, the cylindrical part or base is composed of two subhorizontal parts (1) the sculptured panel zone below and (2) the narrow frieze above. The second, the hemispherical part, is composed of (1) a range of sculptures, (2) a plain zone above

(3) a decorated collar and (4) a plain zone at the top. On the top is the square part, the *harmikā*, which is a balustrade around a central, pillars of imposing dimensions, beside which are the parasols. Prof. Dubreuil explains the square shape of the *harmikā*, by comparing it with the hedges around *chaityavrksha*. The central pillar forms a very close parallel, a convincing explanation.

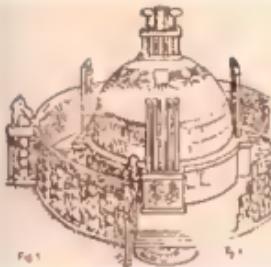


Fig. 1
Reconstruction of the *mahacetiya*
after Prof. Dubreuil.

steps leading to the top of the platform are to be seen it is probable that it was not used as path but served as a drain for the rain water that ran down the hemispherical part of the *stupa*. But as at *Nagarjunakonda* there are steps leading to the platform it probably was used for perambulatory purposes, and similar steps to the platform no doubt existed at *Amaravati* and elsewhere. The sculptor may have omitted them either as unimportant details or because they existed only at the back of the *stupa* which cannot be seen in the representation of its front.



Vriksha chaitya Government Museum,
Chennai Acc No. 284

As it is difficult to study the sculptural part of the *stupa*, much of which is hidden by the rail in the sculptures, he has given an imaginary picture with a part of the gate demolished. The *ayaka* platform has projections at the cardinal points. There are five pillars on each projection, square at the base, then octagonal and finally rounded at the top.

The platform is rather narrow all along for the size of the *stupa*. Prof. Dubreuil thinks that as no

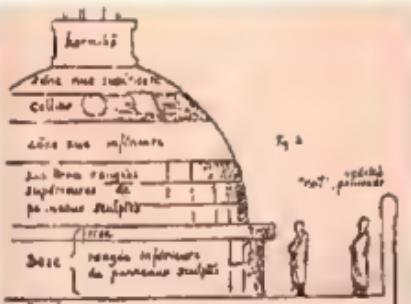


Fig. 1 et 2. - Essai de reconstitution d'un stupa
de l'époque d'Amaravati.

After Prof. Jouveau Dubreuil.
fig. 2.

The most important fact that Prof. Dubreuil points out is that whatever may be the dimensions of the *stupa* the height of the cylindrical base is just that of an average man - the frieze thus being on eye level. This explains the small size of the sculptures the frieze and the slabs below it. The sculptures encasing the lower part of the dome that have the platform are larger as they have to be seen from below and further away. The decorated collar was probably of still larger dimensions in stucco. As the height of the dome that and the circumference of the *stupa* varied but the height of the drum was the same in the case of all the *stupas*. Prof. Dubreuil points out how inexact are the representations of the large *stupa* on the casing slabs with



Casing slab showing stupa. Government Museum, Chennai Collection Accession Number 221

almost equal base and dome. This has caused the greatest confusion in the understanding of the form of the large *stupas* of *Amaravati*, *Ghantasala*, etc., and has occasioned such remarks as those of Rea who thinks that, the *stupa* of *Ghantasala* with a huge dome on a short base is different from others of its kind. (Rea, A, 1894 p.8)

This important fact that Prof. Dubreuil has explained is also proved by inscriptions on the carved slabs from the drum. Thus its inscription proves that the large and magnificent slab (pl. lxx fig. 2) is from the

Mahachaitanya or great *stupa* of *Amaravati* (see inscription No. 102) but a similar one is from a smaller votive *stupa-khudacetyya* of a mendicant (*pendavatika*) named *Nugasena* (see inscription No. 103).



Stupa feeds the Buddha. Government Museum, Chennai collection, Accession Number 33

In the *Tuparama Dagoba* at Ceylon half-moon shaped approach also seen in Hindu temples later. The *Dagobas* and *Stupas* have defined architecture in both Buddhist and Hindu religions. Moonstones are half-moon shaped stone slabs with beautiful stone carvings of animals and creepers in semi-circular rows placed at the bottom of the flight of steps leading to a *stupa* or *dagoba*. This feature is found in the *Jetavanarama Dagoba* in Sri Lanka, but it started with the *stupa* at *Sanchi* and *Amaravati*. It is found in Hindu temples in South India at the start of the steps leading to the *Mukha Mandapa* (Central Cultural Fund hooklet, Sri Lanka, 2002, p.41).

No. 102 (IV C, 1).

Burgess I, p. 72, pl. I and Ivu No. 17; Lüders' list No. 1281.

TEXT : . . . (nidha)tanam Pukirathē adhīlhāne . . . vathavasa Hamgha gaha-
patiputasa veniyasa Samudasa gharanya ca Kojacandi gaha(pātī) . . . na
ca savasa ca lokasa hilasukkhatatalaya Bhagavato mahāc(e)liyasa unisasa pa . . .

TRANSL.: (Adoration to Siddhathas (Suddhārthas)! Gift of coping stone to the great stupa of the Lord by the wife of the merchant Samuda (Samndm), the son of the householder Hamgha (Samngha), living in the chief city of the Puki district (Pukiratha=Pukirāshṭra), and by the . . . house holder) Kotacandi, for the welfare and happiness of the whole world.

NOTE.—Burgess reads 'kodicha digaha (pa)' suggesting 'pa' for 'ha' at the end. 'Ha' is correct since it is 'gahāpa' with final letter 'ti' lost. The beginning of the inscription is read by Burgess (Sidham). Champaikiratha, Hail . . . in the province of Champaka; and Lüders reads it 'Tompuki' with a query. It may be read . . . (nidha) tanam Pukirathē with namo, the first word, lost.

No. 103 (IV C, 9). See pl. lxxv. 8

Burgess 1, p. 72, pl. xxxi, 6 (not noted).

TEXT: *Sidham (namo) bhagavato gdmamahisathassa purparasihasa Nāgasenasa khudacalya . . . Haghavāpikiniya patipakṣitam saraṇatamata a . . .*

TRANSL.: Success! (Adoration) to the Lord! Erected by the merchant's wife (Haghā) (Samghā), at the small caitya of the mendicant (pennāvatika) Nāgasena living in village parts, for the . . . of all.

NOTES.—This establishes that some of the stupa slabs were for smaller votive stupas. Such stupas were unearthed by Rea (see Dir. Gen. Arch.'s annual report for 1905). Thus unless we know definitely from where the slabs were recovered it cannot be said whether they belong to the large stupa or the smaller votive stupas.

SCULPTURAL PERIODS AT AMARAVATI

The sculptures from the *Amaravati stupa* can be dated approximately from their style and from the palaeography of their inscriptions. Four periods are easily distinguishable. To interpret the style the work of every period all over the country has to be taken into account and it is interesting to see how similar the style of the earliest period of *Amaravati* is to that of *Bharhut*, while the style of the later periods of *Amaravati* more resembles that of Mathura in the *Kushan* period. Every period shows its own type of human anatomy, dress, ornaments, poses and grouping. Successive stages of advance in technique and refinement are also clearly noticeable.

FIRST PERIOD, circa 200 - 100 B.C.

Earlier, the scholars like Dr. C. Sivaramamurthy dated the *Stupa* to 2nd Century AD. But in 1977 Sri K.T. Narasimhan as Curator of the Site Museum at *Amaravati* collected a fragment stone of the *Stupa* containing Asokan Brahmi letters. Dr. I. K. Sharma dated it to the Asokan period due to this evidence and the Mughal type polish found in the granite upright stones in the outer railing.



Shows in the top panel the legs of two women Inscribed Government Museum, Chennai Collection Accession Number 170



Shows a number of umbrellas as they would be over a stupa (now eroded due to moisture absorption in the period from 1880 to 1980). Government Museum, Chennai Collection Accession Number 231

The sculptures of this period are very few and are mostly fragmentary, but they are easily distinguished from the rest. They are characterised by a certain amount of stiffness, and by an awkward pose void of flexions (pl. xiv, fig. 3.5)

The face is slightly dull and the peculiarly shaped eyes are slightly askant (pl. xvi, fig. 1).



Bhar and Day
Government Museum
Chennai Collection
Accession Number 110

The lips are more sharply coarsely bevelled. The fingers are either straight like drumsticks or flatly bent without any natural shape (pl. xxvi, fig. 1 and 3).

Even the ornaments are awkwardly in their places. The bracelets though decorated with carefully worked patterns seem to be just thin strips attached to the side visible in the sculpture (pl. xxvi, fig. 1). The necklaces with rings than one jewelled square clasp have a twist at the lower end and rest flat on the chest (pl. xxvi, fig. 4; pl. viii, fig. 31).

Male figures of this period from *Anuradhapura* are to be distinguished by their thick cord shaped waist band from similar contemporary figures from *Maharashtra* and elsewhere that wear a sash tied in ribbon fashion about the waist, along with their women a mode that is often to be seen only in feminine figures of the various periods in *Anuradhapura* (pl. xii, fig. 5).

The central bunch of cloth or sash form a double line of stripes. From the heavy cord, shaped waist band-ornamented with flowers worn by men bears a heavy semi-circular loop and the side tassels are as conspicuous as the median tassel. Sometimes the waistband is a thick twisted silk cloth as in the figure of the *Chakravartin* from *Jaggayyapeta* (pl. vi, fig. 6a), a type later developed almost exclusively in *Mathura*, *Kashmir* and *Gupta* sculpture from which it passed into *Chalukyan* work.

The cloth worn by men generally covers just the thighs and the bikini is indicated by double lines at intervals, but in the case of women the double lines at intervals all along the leg proceed further below the thigh, and though the waist sash is elaborately worked the woman appears to be nude in spite of other dress (pl. xii, figs. 26 and 3).



Rathnadeva King, Government
Museum, Chennai, collection
Accession Number 213

In the case of women a strip of cloth no doubt worked with costly material into garlands, served as a boundary line of the hair just above the forehead, droops along to the ears and proceeds on either side of the head or plaited locks which it encircles (pl. vi, fig. 29).



Fragment of casting slate showing two men and a border of garlands
100-20 Government Museum
Chennai Collection Accession
Number 279

In this as in other periods there is a jewel above the forehead just near the parting of the hair. The headdress of men is shaped in such a way that the prominence of the circular central frontal crest jewel is not so elevated as in later periods (pl. vii, fig. 5).

Nekkha worn by women are flat jewelled strips (pl. xv, fig. 9) or strings of beads or glass rather close to the neck with a somewhat large and elongate central gem (pl. xv, fig. 3).

The carvings also distinguish the figures of this period. A double-ring bangle flat or into such shape on one side and into an ornamented square pattern on the other is the common variety (pl. viii, fig. 22).

Multi coiled circular ring the true *pattabandha*, only in this case *avarapattabandha* or coil of gold leaf is also shown in some reliefs both from *Anuradhapura* (pl. vi, fig. 5) and *Jaggayyapeta*.

Dharmacharya

The feet are as primitive as worked as the hands and mala are prominently shown (pl. xxvi, fig. 1).



Chakravarti Bharhut Government Museum
Chennai collection Accession Number Jig 18



In the case of reliefs the feet are so worked that they always present an impossible position (pl. xxvi, fig. 3). The figure faces the spectator but the feet face opposite directions their heels coming together. Buddha is invariably represented symbolically and neatly almost always in the next period.

The caving fragments of this period are as interesting as they are amazing. Here we have queen dwarfs carrying the usual highly decorated flower garland. The sculptors have chiseled these pieces with great exuberance and have infused more life into them than into any of the other

sculptures of the period. The dwarfs are not as awkward in their movement as are the men and women of this period; they have the other characteristic early features. Here we have the earliest representation of the parent of the later monotypic form of Ganesa (pl. xv, fig. 2) and Lakshmi (pl. xv, fig. 3).

The former is shown with his usual characteristics of prominent paunch, short and stumpy limbs, elephantine head and ears, but the trunk is absent. It appears almost cut off and the frontoblique front view of his head without the trunk is so superb that it baffles one to know how the sculptor managed to imagine such a unique such a figure.

Lakshmi appears for the first time on the sculptures of Bharhut and Jaggayyapeta. She is here known as *Sivama Devi*. About the same period she is



Quoted and the relief of the
Buddha Government Museum,
Chennai collection Acc. No. 170



Sri Lakshmi or Asuravati. Sculpture below Government Museum Chennai collection Accession Number 78.



Weight-elephant

sagging canopy which deprives it of the charm of its light soft material warrants the presence of short stumpy babygulms. They groan under the weight of such a comparatively resplendent garland that there is suggestion of great weight, while the huge garland at Asuravati so full of beauty carried at intervals by such slender figures speaks to much of its delicate nature as of its essential characteristic of being composed of flowers in whose case weight is an impossibility and the thickness of the garlands matters not. Almost all the sculptures from the plush like a few of the carying pieces are from an earlier and evidently till the animals shown here are rather heavy, powerful and elongated (Burgess, (1887) I., pl. xxv figs. 2, 3, 4



A reddish-brown bell-shaped vessel decorated with a band of geometric patterns on the outer surface. Collection Government Museum Chennai.

area in the early sculptures of Asuravati. She is also represented a number of times on the gateways at Sanchi. In the Anantayampha case she occurs over the entrance. Everywhere except at the Anantayampha case she is attended by elephants and is the earliest parent of the later Gajalakshmi. This form appears in most Devadharma Bheda temples, even Siva temples later. But in Asuravati as in the sculptures of the Sunga period at Sanchi she is seated and is attending to what may appear perhaps a task that is rather unequal to her dignity. But a flower garland is itself stuporous and all stuporous things being associated with Sri, her wearing in a flower garland is perhaps not after all quite beneath her especially when it is removed from the mouth of a molar to adorn a ornament and gladden the eyes of spectators. She is seated on a full blown lotus and just drawing out the tail which is carried by dwarfs, an unavoidable task fit only for gnomes to do as the sculptor thought in this period, while a couple of centuries later the most dignified powerfully beings along with their consorts gave a shoulder to the same fascinating garland whose charm far surpasses that of its primitive parent or its Gajalakshmi version. In the latter case the very unsightly appearance and angular

zigzag canopy which deprives it of the charm of its light soft material warrants the presence of short stumpy babygulms. They groan under the weight of such a comparatively resplendent garland that there is suggestion of great weight, while the huge garland at Asuravati so full of beauty carried at intervals by such slender figures speaks to much of its delicate nature as of its essential characteristic of being composed of flowers in whose case weight is an impossibility and the thickness of the garlands matters not. Almost all the sculptures from the plush like a few of the carying pieces are from an earlier and evidently till the animals shown here are rather heavy, powerful and elongated (Burgess, (1887) I., pl. xxv figs. 2, 3, 4



The headgear of men. Government Museum Chennai collection Acc No 182



Reddish-brown Government Museum Chennai collection Accession Number 50



Small seated circular ring—the true
parakrama, only in the year
Amavasayamavat or year of god 101

The men running after them hardly seem to control them. Some with wings and eagle heads stand as if under figures from the empire of Dvaravati. The sculptors who could create such vigorous animals: the teeth and paws of the bulls and lions strike terror into the heart (Burges, (1887) I, pl. xxx, figs. 3 and 4+) were not mere friars in sculpture, but they were yet evolving that splendid art that was to culminate in the sculpture of more than a couple of centuries later (Burges, (1887) I, pl. xxx, fig. 3 and xxx, fig. 4). Even the elephants, in carving whose figures the Indian sculptor has shown skill as great as in working the malaya or the lotus, are

yet rather clumsy. This is easily seen in the double elephants over the petal-covered bell-shaped capital of the period (pl. xxv, fig. 5).

The swan, a favourite border pattern with the Indians is yet on its way (pl. xiv, fig. 4) because the graceful *ryaphakas* (royal swans) of a later period, an excellent example of which is preserved on one of the marbles in the British Museum (Ferguson, 1873, Rayab 2004, Plate XII, fig. 2).

Though vigorous, half-blown lotuses and bells occur as border decorations in almost identical form, on the Bharhut railing and in the caves at Udayagiri and Khandagiri about the time, only the bells appear here as the border designs of the period. The *makuta* has not yet become the fantastic creature that it is to be in the medieval period, a march towards which change is to be noticed in the animals occurring even in the period coming immediately after this. This crocodile with its elongate mouth full of terrible teeth is as realistic in Bharhut as is early derivative sculpture.



Ganesha Government Museum, Chennai
Collector: Accession Number: TT

The awkward and stiff bearing of the earlier figures is no longer perceptible here. The faces wear a more lively appearance and the features generally speaking are nearer approaches to the two later periods than the first and the earlier periods. Sculptures of this period are not very numerous. Most of them are slabs that once encased the great stupas at Amaravati. They are generally in an order depicting the principal scenes from the Buddha's life

Baladevana Kosa
Government Museum
Chennai collection
Accession Number: 213



SECOND PERIOD, circa 100 A.D.

Sculptures of this period show a definite step forward. The fingers are more graceful and natural.



Casket Government Museum, Chennai
Collector: Accession Number: 23

almost always symbolically though occasionally there is a departure from this rule and for the first time the Buddha is shown in human form just more than a couple of times. The origin of the Buddha's image is still a matter of controversy but history points to the earliest figures in Gandhara and to their appearance at Mathura and Amaravati simultaneously only in the next century. But it is obvious that the graceful figures at Amaravati with soft form and softer clothing have nothing in common with the moustached or top knotted Cross-Bodhi-Past Buddha with exaggerated muscular form and sharp folds.

Ashoka watering the Bodhi tree is too weathered to give a good idea of his form (Burgess (1887) 1, pl. xlv, fig. 3, xlviii, fig. 3, but Manu's daughter and the gomates that vainly try to enter and vanquish Buddha (Burgess (1887) 1, are cleverly executed, the form and poses of figures and even the composition as a whole being to a great extent the parents of icons almost identical in the succeeding periods. The sculpture showing prince Siddhartha leaving his palace to rescue the world for discovering the truth of life is typical of symbolic representation (Burgess, 1886, Repub. 1956, pl. xx, fig. 1-6).

The figures of men here are typical of the period and there is a broken fragment coming immediately above this at one end showing women in various attitudes that are as typical for their forms. Generally speaking, figures of this period have become more graceful than those that came before them but are yet rather heavy and have not yet that light feeling that is to be seen in the sculptures on the seal or the casting, slabs of the votive stupas. In the earlier sculptures of the first period, there are wavy folds in the clothes that drapes the figures of this period. The Satavahana (see p. 117, Lower garment in the rock shown a number of folds) mode



pl. xxv, fig. 2



pl. xxv, fig. 3 Government Museum
Chennai - Accession No. 158



pl. xxv, fig. 4 Government Museum
Chennai - Accession No. 141



Fragment, 400 B.C. Government
Museum, Chennai Collection
Accession Number: 48

of wear persists. The finest example of this is in a Sculpture preserved in the British Museum (Fergusson, 1873, Repub. 2004, pl. xxv, fig 4).

Another noteworthy feature of this period is that women, as in Mathura sculptures of the period, are represented draped and yet appears nude (pl. xxvi, fig. 2).

That they are dressed, is easily perceived in the double line of the cloth incised over the legs, but though the thick waist bands and loops are here as in later sculptures, the arrangement of the small fan-like central gajra (bunch of folds of garment) very like macekhavilakha (see p. 117, as the mode where the gajras divide so as to be shaped like the tail of a fish) to cover

the vulva is sometimes absent (pl. xxvi, fig. 2).

THIRD PERIOD, circa 150 A.D.

To this period belongs only the rail that was constructed around the great stupa by Nagayajus but its remains are numerous and imposing. A little of this has survived. It suffices to show what a noble structure it must have been and the perfection of art at the time. For the art of the rail period at Amaravati was the most splendid in all India and for all time. The high watermark of Satavahana art is fully sought here and in this period. The figures are delicate and there is a feeling of soft touch in them. Figures crowd in scenes but there is a light feeling in all, flowing characters pose (pl. 1, fig. 5 b, pl. vi, fig. 5, pl. xxvii, fig. 2) but nothing can be termed gaudy and there is buoyant feeling of rich life in all of them.



Elevation of Internal
face of the pillar of
railing.



Fragment of railing stupa Shows two
men and a border of garlands
-600 B.C. Government Museum,
Chennai Collection Accession
Number: 299

A noteworthy feature in these sculptures absent in previous ones is the delineation of different planes. This is achieved with perfect ease by the sculptor and when we remember how difficult it is to arrange this in relief work the ability of the sculptor can be imagined. The figures of the first plane are cut in deep relief; those of the next plane in lower relief and those of a third and subsequent and more distant plane so arranged (pl. xxv, fig. 1 & 2, pl. xxvi, fig. 1) that figures in the distance are almost line sketches, in such low relief are they worked. Where the figure is carved obliquely, one of the sides is in high relief. This is seen in the shoulder, arm etc., the other side being less deeply cut (see the prince adoring ascetics (pl. xxviii, fig. 2-3)).



Ceseng slab with shapes and Government
Museum Chennai collection Accession
Number 261



Pl. 261 fig. 3



XIII fig. 1

Even in carving the legs of animals and the like, the further ones are in very low relief (see the further pair of legs of the elephant in pl. 261, fig. 1 and pl. 262, fig. 2)



Ceseng slab Government Museum Chennai
Collection Accession Number 118



Pl. 261 fig. 2



Fragment (Stupa) from Mathura
(Mathura Museum)
100 AD Government Museum
Chennai Collection Accesison
Number 1992.01.001 Fig 1.6



A large and dramatic relief depicting the
Universal King or Chakravarti
Mathura 100 AD Government Museum
Chennai collection Accesison Number 199



Gaut (sculpt) King with the two
consorts standing on a red pattern
100 AD Government Museum Chennai
collection Accesison Number 200



Represents the
Andhra Pradesh
Government Museum
Chennai Collection
Accesison Number 199



Buddha of Reliefs the
most famous Government
Museum Chennai Collection
Accesison Number 18



The Presentation of King
Sandhuji Government Museum
Chennai Collection Accesison
Number 17

In this period, the most often used symbol for the Buddha apart from the canopy throne and foot, is a flowing pillar above two lotus a lotus-preserved by a Trivaka.

On the red canopy, the flower garland develops many additional small strands which are allowed to trail in a flowing fashion, the main garland being supported not by the dwarfish gauntlets of the first posed but by graceful youths and damsels (pl. xii, fig. 2).

When the garland is pulled out of the mouth of a large dwarf yaksha or a crocodile, the two subjects are treated in a manner different from the early ones. The crocodile has changed. Its ears, snout, contour of face,



The story of Udayana and his queen
Government Museum, Chennai Collection
Accession Number: 129



Story of Sivaneswaran (Sivaneswara Jataka)
Government Museum, Chennai collection
Accession Number: 143



The Presentation of King
Sandophana, Government Museum,
Chennai Collection, Accession
Number: 17



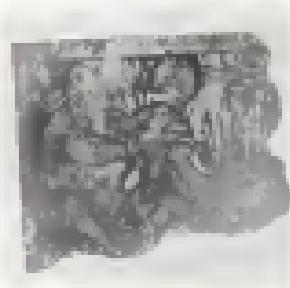
The noble elephant Cheddanta, Government
Museum, Chennai Collection, Accession
Number: 138



Showing garland and banners, Government Museum,
Chennai Collection



The photo in Black and White
by Ruth Ferguson, Janes (1988)
The colored photos are given in
Chapter XII



Garland Bouquet into the mouth of a Yakshi
Government Museum, Chennai Collection



Dwarf Votive
Government Museum
Chennai Collection



Dwarf votive plaque.
Government Museum Chennai
Collection



Alms盆 of the sage symbolizing Buddha's
relax Government Museum Chennai
Collection Accession Number 150

addition of front legs; in some cases, have completely transformed it into a new creature (pl. III, fig. 2 and pl. IV, fig. 2).

The fat dwarf of this period is more mystic and wears an aspect in every way different from the associations of the first period. His turban and ear rings are an admirable study (pl. I, fig. 2).

The dwarfs on the upright with flowing ribbon-shaped *malavabandha* (pl. XXII, fig. 7), and carrying drums and ornamental clubs (pl. XXI, fig. 4 and pl. XXIII, fig. 2) dancing in various fancy poses (pl. XXII, fig. 2) are also different from the early ones.

Representation of groups in crowded scenes is very gay for the sculptor of this period and the arrangement is always perfect. Sometimes the figures are so arranged to have a fair balance for scenic effect in the composition but absolute symmetry is avoided (pl. XXII, fig. 7).

Note: The quotes are from the famous book of Sivaramakrishna, C., FR. (1942 Reprint, 1998, a Madras Museum publication).

CHAPTER - VII

HISTORY OF REFURBISHMENT OF AMARAKRITI GALLERY



The committee on experts to study the problem of the Amaravati Sculptures and to suggest the restoration measures meet and discuss (1998)

the museum went up in the intervening 100 years due to road laying etc. This resulted in water stagnation and rising water levels. This in turn led to deterioration of the Palahar marble sculptures which absorbed moisture and salts. In situ preservation did not yield the desired results. The Secretary to Government, Department of Culture set up a committee in 1997 comprising the following experts to study the problem of the Amaravati Sculptures and to suggest the restoration measures.

1. Dr Tij Singh, National Research Laboratory for Conservation of Cultural Property



Dr R.K. Sharma (L) in front discussing with Dr H. Narasimhan, Dr R.K. Sharma, Lokeshwar Upadhyay, Director Project Dr Tij Singh and Prof Shashi (1998)

The Government of Tamil Nadu gave its nod to refurbish the Amaravati Gallery in 1980s. An amount of Rs 1 lakh was sanctioned to carry out the works. But due to some reasons beyond comprehension, the work was not carried out. In 1995-96, Government of Tamil Nadu sanctioned a sum of Rs 500 Lakhs for re-conditioning the gallery. Due to administrative reasons, the project was shelved.

They were exhibited till 1998 in the same condition as they had been in 1980 AD. Most of the limestone sculptures were affected by salt action due to leakage and seepage in the walls of the gallery, since the level of the land

is 16 m d



Dr R.K. Sharma, inspects the measures to be taken to restore the Amaravati sculptures to their original form (1998)

2. Dr R.K. Sharma, Director (Science), Archaeological Survey of India, Dehradoon

3. Dr R.Nagurny, Former Director of Archaeology, TNSDA.

4. Dr B. Narasimhan, Former Superintending Archaeologist, Archaeological Survey of India.

The Committee visited the gallery on 16.08.1998.
COMMITTEE'S REPORT

1. Recommended for the establishment of the New Amaravati Gallery

- 2 Removal of 110 sculptures from the Amaravati Gallery which were badly affected
- 3 Conservation to prevent further crystallisation of salts
- 4 Re-displaying in a properly designed gallery with all modern display equipment for increasing the life of the Amaravati limestone objects.

First International Seminar of the Government Museum, Chennai in 2001 AD

An International Seminar on Conservation of Stone Objects in collaboration with the Nehru Trust for Indian Collections at Victoria and Albert Museum, London at New Delhi and the Indian Association for the Study of Conservation was planned for December 2001 AD organised by Dr R. Kannan, I.A.S. who had taken over as the Commissioner of Museums from 1999 onwards. He had made major improvements in the galleries like introducing new technologies like halogen lighting etc. slowly transforming the XIX Century and early XX Century displays into state-of-the-art international displays. A host of activity ensued during the 150th Anniversary celebrations which finally turned the museum into a XXI Century AD museum and one of the best in the world. The Bronze Gallery was rated as the best in the world by museologists and laymen alike.



Removal of embedded Amaravati Sculptures from the walls using power tools

The first International Seminar on the history of the 150 year old Museum and a Special Exhibition on "Conservation of Stone Objects especially Limestone Objects" was held from 18th to 21st December 2001 at the initiative of Dr Kannan, I.A.S. The Welcome Address was given by Dr M. Baldev Raj, Director, Materials Management Group, India Gandhi Centre for Atomic Research, Kalpakkam. It was attended by Dr D. A. Swallow, Director of the Indian Collections, Victoria and Albert Museum, London, Dr. Robert Koch, Keeper of the Indian collection at British Museum, London and late Dr Stephen Powles, Conservation Scientist, Conservation Centre, National Museums and Galleries of Merseyside, Whitechapel, Liverpool, U.K.. There was a big response from national and international conservators and museologists. At this seminar, the international experts approved the methodology proposed for removing the embedded Amaravati sculptures from the walls using power tools. Earlier, a test operation was conducted with the help of the modern electro-mechanical equipment like drills, cutters etc., on 10.09.2001 operated by Dr R. Kannan personally. This was a first for India and in the museum world as a whole.

Dr Powles suggested using what is now known as 3D printing to make exact copies of thequisite sculptures using CNC machines. 3D photographs of the sculptures have to be taken for this to be done. In 2001, this was the frontier of technology. Thus for the future museologists have to take due care to deterioration which is inevitable for any material object in this world, we do not lose even a chance to see them (refer Museum's Journal, September 2001, published later).



Dr. Kasturji IAS is viewing the photographs of recovery of the sculptures
Lto R- Tmt. Govt. Chittaranjan IAS (Director General ASI, Pondicherry), Mr. P. V. Lakshminarayanan, AD, Museum; Hon. Jayachandran Union Minister for Tourism and Culture; Dr. Kasturji IAS (Secretary, SA, ASI) (27.7.2009)



Dr. Kasturji IAS addressing the inauguration
of the hall of sculptures.



Dr. Kasturji IAS is inspecting the recovered (1600 BC Ayurvedic) Sculptures from the anti-aircraft gun site in Tvl. Lakshminarayanan AD, Museum and Krishnamurthy AD, Department of Archaeology



Removal of embossed Amorous Sculpture from the walls using power tools.



Removal of embossed Amorous Sculpture from the walls using power tools.



Dr Kannan (4th) explaining the process of removal of the sculptures from the wall to Thau Megeleewamy (4th).
Thau Lukchumoneepong and Thau K. T. Mereelatay are seen (2002).



Dr Kannan inspects before treatment. His expertise in
Paint Thinni Kalaiyattamyan, then Assistant Director the process
to be adopted



Wall after conservation using Mogul plaster



Anomalous material removal - Dr R. Kannan is seen



Dr Kannan M.J and Thyas Kalaiyattam showing the cleaning site
in Thyas Department M.S. Thyas K.T. Karanthan is exploring



On the committee and their right, providing guidance on the treatment from
Thyas to Thyas Department M.S. Thyas Kalaiyattam

After 138 years, the work of removal of the sculptures embedded on the museum walls by Dr. Bihari and rapidly deteriorating total place. This was done by Dr. Kannan, IIT, personally taking great risks and operating the power tools, considering that Dr. Bihari was criticised even in the XIX Century AD, when communications and media had not developed. This is a great achievement for saving priceless works of art of the Third Century BC onwards till the Second Century AD. They were saved for humanity.

International Workshop on Power Tools at IIT, Chennai in 2002 in collaboration with German experts

Dr. Kannan presented a paper on the "Use of Power Tools in Conservation" Paper presented with power point projection in the International Workshop on use of Power Tools in the Restoration of Monuments coordinated by the I.I.T., Chennai Chapter, Chennai on 08/01/2002. The German experts who came to the Amaravati Gallery approved the manner of use after Dr. Kannan personally demonstrated the removal of a sculpture from the wall without any damage using electric drill with chipper (refer Museum's Journal, June 2002).

With this the work of removal went on, space till all the sculptures were removed since Then Balasubramanian, the Archaeology Curator learnt the work and became an expert.

All the 110 sculptures which were badly affected and identified as such were dislodged from the walls of the Amaravati Gallery. For the first time, machine tools were used and Dr R Kannan, Conservator of Museums himself used to operate and teach the staff members including Then Balasubramanian, Curator, Archaeology Section, on how to use the Bosch machine to remove the affected sculptures from the walls of the gallery without affecting the sculptures in any manner whatsoever. At that time, the senior Archaeologist was Then K. Lakshminarayanan, Assistant Director who passed away in 2004 soon after Dr. Kannan was transferred. He used to assist Dr. Kannan with technical details of each artifact. After him, the work was done entirely by Then R. Balasubramanian. All the sculptures removed were stacked on cushioned foamsboards specially ordered. All penetrations were taken and the voids in the ancient walls due to removal of the sculptures were filled with suitable bricks and continuation mortar. It was given a Meghal plaster polish finish. This resulted in removal without collateral damage and hair cracks developing.

On 2nd July 2003, the Hon'ble Union Minister for Culture, Shri Jairam Ramesh visited the Museum to inspect the heritage buildings where conservation works were in progress by the ARI under a joint Central-State Project in the museum complex for the Conservation Public Library. The Hon'ble Minister was impressed when Dr. Kannan himself operated power tools to show how the Amaravati artifacts were removed. He ordered on the spot a special sanction for the Conservation and Re-organisation of the gallery. As a consequence of the Minister's visit, an action plan proposed under the scheme of "Promotion and strengthening of Regional and Local museums," was sent to the Government of India, Ministry of Tourism and Culture, Department of Culture to the tune of Rs. 62.50 Lakhs of which the central share was Rs. 50.00 Lakhs and the State share was Rs. 12.50 Lakhs during 2004-05. Government of India approved the central share of Rs. 54.00 Lakhs and released 75% payment of the sanctioned amount at once. The State Government released its matching grant of Rs. 12.50,000/- also at once. Work proceeded apace. Dr. Kannan was transferred on 16/06/2004. After his transfer, the need for a technical committee was felt.

The Government of Tamil Nadu also issued the administrative sanction by allocating the fund of Rs. 62.39 Lakhs during 2005-06 in G.O.Ms. No. 72 Tamil Development, Culture and Religious (MAI) Dept dated 2.3.2005. The Director of Museums requested the Government to constitute a technical Committee to obtain technical advice from prominent archaeological experts while executing works. The State Government issued a G.O. Ms. No. 26 Tamil Development, Culture and Religious (MAI) Dept. dated 14.2.2006 constituting a committee comprising of

1.	Commissioner of Museums	Chairman
2.	Thiru R. Selvadurayian, Curator, Government Museum, Chennai-8	Coordinator
3.	Dr T Srinivasan Superintendent Archaeologist, Archaeological Survey of India, Chennai	Member
4.	Thiru K. T Natarajan Superintendent Archaeologist, Archaeological Survey of India, Chennai	Member
5.	Dr V N Srinivas Deekan Retired Assistant Director of Museums	Member
6.	Thiru Chellappan (IAS) Archaeological Survey of India, Chennai	Member
7.	Thiru R. Narayanan Associate Professor (SO) Department of Archaeology, Chennai	Member

Schedule of the First Meeting of the Committee

This meeting was held on 27th February, 2006 under the chairmanship of Thiru M.A. Siddique IAS, Director of Museums.

The main discussions were:

- i. Documentation of the existing sculptures
- ii. Removal and cleaning of sculptures - The Committee noted that many pieces had already been removed from the wall and have been carefully stored in the storage room. The removal work of the remaining pieces may also be undertaken.
- iii. services of a reputed architect should be procured to design the layout of the proposed gallery
- iv. A model of the Anubraha Stupa should be prepared.
- v. The roof of the gallery should be repaired.

Dr. Kannan IAS reported the measures on 14.04.2006. The Second Technical Committee meeting was held on 10.10.2006 under the chairmanship of Dr. R. Karunan, I.A.S.

The main decisions were:

- i An architect should be identified for designing and reconstructing the Aranavati Gallery
- ii The method used by the Archaeological Survey of India for pre-qualification etc. should be followed.
- iii To remove the remaining embedded and other sculptures under the supervision of the Central Archaeology, since there had been a hull in the meantime
- iv The void left by the artefacts that were removed should be filled with bricks of the same size and plastered with Meghal plaster as done earlier
- v Special Bricks of the same dimensions as suggested by Thru K. T. Narasimhan may be prepared to fill up the voids created in the walls by removal of artefacts as had been done earlier in 2003-2004

The Third Technical Committee Meeting was held on 18.01.2007 under the Chairmanship of Dr R. Kannan, IAS, decided to hand over the works to the Public Works Department to execute it under the guidance of the Committee. It was unanimously resolved to hand over the Aranavati Project to PWD Civil Wing, under the supervision of the Committee. Pre qualifications were to be prescribed to avoid unskilled labour who would damage the priceless artefacts.

Two more meetings held on 06.04.2008 and 07.08.2009 chaired by Dr. T. S. Sudha, IAS who was in charge from 2008 to 2011. Chemical cleaning of the limestone sculptures and Aksha stones to be cleaned before displaying the objects were suggested in 2009.

The actual work was done by the Central for Archaeology, Thru R. Balasubrahmanian. After careful study, he decided to fix the Stone slabs. It took a full week to mount a single sculpture as they were heavy stones. They had to be mounted carefully with full support. Archaeological principles were strictly followed. The lower portions of the heavy stones were covered with Japanese tissue paper and over those plastic sheets were tied so that, they will not have any contact with building materials directly, as it would be detrimental otherwise. Then the pit was covered with concrete to carry the weight of the monoliths. The copurified members visited the gallery and inspected the works carried out. The second and third row of sculptures were mounted carefully. Difficulty was felt in mounting the ongoing stones as there was no work space for the workforce to sit atop and install the ongoing stones. Even the smallest of the equipment could not move inside the gallery as the equipment was bigger in size than the entrance to the gallery. Finally, as suggested by Thru K. T. Narasimhan poles and ropes/palies were used to do the work. The Fifth Meeting was conducted in 2009 but the work was over in June, 2014.

Dr. Kannan, IAS was placed in charge of the Department of Museums in two spells from 17.04.2013 till 01.07.2013 and again from 01.12.2013 onwards in addition to his regular post of Principal Secretary and later Additional Chief Secretary, Tourism, Culture and Religious Endowments Department. In the sixth and last meeting held on 15.06.2014 under the Chairmanship of Dr. R. Kannan, IAS left four Ayaka pillars were the signature stone of the Andhra Stupas like Amravati, Nagarjunakonda etc. No Ayaka pillar out of the available five had been displayed. Thru K. T. Narasimhan gave a idea on how to mount at least one ayaka pillar. One pillar has been displayed to show the unique feature of Aranavati and Andhra stupas.

The Salient Points of the Minutes are placed in Chapter XIII of all the meetings

CHAPTER- VII

CHARACTERISTICS OF LIMESTONE AND HOW TO CONSERVE IT

LIME STONE IN GENERAL:

Limestone is a natural resource and is the most abundant material on earth. In general, lime stones are about 100-300 million years old and are formed by compressed layers of calcareous sea deposits.

Anomalous stone sculptures are made of re-crystallised limestone. They were called *Pakua* marble in the XIX Century AD by the English. These consist chiefly of Calcium Carbonate (CaCO_3) with mineral calcite with small portions of talc, iron oxide, clay and carbonaceous matter. They are physically micro-crystalline or coarsely crystalline, granular in appearance and are excellent for making sculptures. Limestone is generally buff and is of the finest variety for great uniformity of colour and texture and is generally softer than marble. Indian lime stones are of buff and grey colours, fairly soft and easily worked and easy to carve.

CHARACTERISTICS OF THE LIME STONE

Limestones are made up with parts of the skeletons of sea animals. Limestone usually consists of the same three general groups of materials such as sand-stones, detritus particles, fine-grained matrix and cement all of which may be the mineral calcite. Limestone on constant exposure and neglect decays. It can be stated that no single particular cause can be said to be responsible for gradual disintegration except neglect or natural disaster. The limestone sculptures in the Government Museum, Chennai were embedded on the brick structures which are prone to salt action and deterioration by atmospheric pollutants. The moisture present in the air dissolves the acidic vapours and gases like oxides of carbon, sulphur, nitrogen etc. are indeed found harmful. These cause weathering in the form of hard crusts on the surface known as "stone cancer". The salt absorbed smoke due to heavy traffic in flat areas and has made ugly textures. In this condition, the human touch which has oil (grease) would spoil the surface of the sculpture. Soluble salt crystallization causes characteristic pitting and powdering of surfaces. This is unsightly and destructive in any situation but is particularly problematic for masonry surfaces and for sculptures on buildings.

How to conserve it

Paper Pulp was resorted to from 1980s till 1999 AD. Then, it became known that paper pulp treatment was injurious. It was then that the decision to remove the sculptures from the walls was taken. They were bathed in distilled water till all the salt was removed and then left to dry in the cool. In 2009, 2% ammonia was added to the water. It is interesting that the sculptures left in the open even from 1880s on a wall did not suffer till 2005 when they were restored through a specific technique.

CHAPTER IX

USE OF POWER TOOLS IN CONSERVATION

"Use of Power Tools in Conservation" Paper presented by Dr R. Kannan, M. D., IAS, then Commissioner of Archaeology and Museums with power point presentation at the International Workshop on use of Power Tools in the Restoration of Monuments conducted by the IIT, Chennai Chapter, Chennai on 08.03.2000.

Conservation involving repair of monuments has been done largely by the Archaeological Survey of India in this country. It was Lord Curzon, who started the movement for conservation in the last decade of the 19th Century AD. The many monuments conserved during his period like the Agra Fort, Akbar's Tomb and the Taj itself testify to the work done during the period. But the work was done by the Public works department engineers, since there was no trained cadre of conservators and masons. They adopted contemporary engineering techniques on the old monuments built with ancient engineering techniques. In the Thanjavur Nayakar Mahal, there are buttress walls on the sides of the tall ancient walls. Such walls were found on the sides of the Kailasanatha temple at Kanchipuram, where now they have been removed by the ASI during conservation. Robert Chisholm is the person, who is mentioned frequently in the 19th century and early 20th century period. Tie-rods are another favorite for preventing domes from collapsing as seen in Thanjavur Nayakar Mahal. The use of this type of contemporary techniques made the restoration look good besides being mostly temporary lasting for a few years.

As thought developed, it was felt that historic techniques adapted to contemporary time period should be used for historic buildings. This was incorporated in the IPWD Works Code as early as 1953. Expertise for this purpose was developed in the ASI especially after Independence. Now there are many monuments restored by ASI. They have used traditional tools. In the light of the power tools now available, it would speed up work if judicious use were made of these instruments. Lack of proper training in the use of power tools is a crucial gap preventing their induction. Also, they have to be used selectively since the large mass of skilled and unskilled labour have to be provided productive employment. This seminar is therefore well timed and has also to be backed up by field training of the actual user. We shall see the exploratory efforts being taken in this direction in the department of Archaeology and Museums, Government of Tamil Nadu in this paper.

Use of traditional tools and methods for conservation

The traditional tools like hand chisel, hammers of various sizes, spades etc have been used by traditional masons and artisans called Shapathu in South India. The exquisite carving and stucco-work not found anywhere else in the world bear testimony to their high skill. This skill made the traditional tools unique in their hands. They were passed on from generation to generation, father to son and other students in the Guru Parampara (teacher pupil tradition) of India.

However, in modern days, the skill level in these traditional tools is not as high as it used to be. Also the cost of work is limited when traditional tools are used. This brings us to the use of modern power tools, which supply mechanically precision and also act as a force multiplier in work output. As a corollary, they result in cutting costs also. Therefore, when a large number of monuments are to be conserved their use where possible becomes highly desirable. In the Department of Archaeology and Museums, we have acquired a variety of these tools in the past one year. We discuss below the power tools bought and the use we envisage for them.

Use of Tools in grooving:

Formerly the cracks found in ancient brick structures and core walls of stone monuments were grooved by removing entire structures or walls ceilings like bricks, tiles etc. This causes heavy expenses in removing, replacing the same masonry walls. In ordings also when cracks are grooved, the top surface will only be rectified with cement slurry and the bottom portion of the cracks will remain void. For rectifying the defects the pressure based grouting pump is very useful. By using this hand-grouting pump most cracks were grooved up to full depth in the ceiling and walls of Taramati Nalika Mahal, Madurai. We use mostly a Hand Grouting Pump. It is simple but efficient low-cost equipment ideally suitable for grooving the cracks found in structures. The maximum working pressure is 3 kgs / cm². The grout is a mixture of cement and water in modern buildings but powdered iron fortified limestone, crushed sand and water with not more than 15 per cent cement in ancient structures (combination mortar). The hand-grouting pump is used mostly in ancient bricks and stone structures for grooving the inner core portion without removing the affected portions. Power Grooving may lead to undesirable side effects.

Power Tools for Stone and Wood Working:

Circular Saw, Planer, Angle Grinder and Cutting Disc:

For replacing the decayed wooden joists, wooden beams etc., Circular Saw and Planer are now used. Previously the decayed wooden members have to be removed from the structures, bringing them down to the work spot and the actual use of wooden member has to be cut, planed and placed in original portion. Now all this type of work can be carried out at the required height since the weight of the machine is less.

Circular Saw:

This machine is mostly used for changing the old wooden members in the ancient monuments. We have bought Bosch Make machines. Size of the blade is 7 1/4", load speed is 4993 RPM. Since the weight of the machine is roughly about 8kgs, it is easy for use in monuments with great heights. For cutting, removing, the old wooden joists etc. and to replace with the new one.

Planer

This machine is very useful to replace the old decayed wooden members in the ancient monuments for sawing the rough surface while introducing new members in the place of the old. Load speed is 13000 RPM. The weight of the machine is 2.8 kgs and it is very easy to operate at any height. The planing width is 82 mm. In the museum, it is used to plane new wood for making showcases etc.

Angle Grinder

Angle grinders are very useful to grind the iron members, frames etc. after welding and mostly used for fixing iron rods etc., to remove and to replace in ancient brick structures. Grinding disc diameter of this machine is 115mm and number of load speed is 8500 RPM and weight is 4.5 kgs.

Cutting Disc

Cutting Disc is useful for cutting the brick structures around the damaged sculptures and other objects in monuments for removing and replacing them. Approximate cutting depth is 60mm. This machine is useful for cutting brick masonry, lime blocks, bricks, tiles etc., which are mostly used in ancient structures. Speed of the machine is 6300RPM. We have used this to remove an *Amaravati* sculpture in the Government Museum, Chennai. We propose to use them also to remove the RCC posts, which have been wrongly used as replacement for wood in Masons, a tower monument in Tirupati. This was done successfully in 2002. Please refer Kurman, Dr R. (2007).

Rotary Drill Hammer

For removing any panel of sculptures from the wall for treatment normally chisel and hammer are used. This system of chiselling will take much more time and consume labour. For this purpose Rotary Drill Hammer is useful for drilling holes all around the panels without affecting the sculptures and is easy to remove from the wall. Rotary Drill Hammer, cutting disc, planer, Circular Saw, and Grinders are proposed to be used to remove *Amaravati* Gallery limestone sculptures from the wall without affecting the structures. As seen above, we propose to use them also to remove the RCC posts, which have been wrongly used as replacement for wood in Masons, a tower monument in Tirupati. (Both the items of work have been done successfully)

The Rotary Drill Hammer is mostly useful in monuments to remove the dislodged portions without affecting their nearby safe structures. Further this machine is very useful for removing the panels of the affected sculptures etc. from the wall for further treatment. The initial chiselling is done slowly manually to know the size of the sculpture embedded in the wall and trace its outline. Then drilling is done on the outer line leaving a small gap between the brick portion and the panel so that there is no possibility of the slightest

damage to the porch. The weight of the Bosch maul machine is about 4 kgs. The size of the hammer core bits is 8mm. For grousing the ceiling, walls etc in monuments this machine is used for drilling holes without affecting the structures and fixing PVC pipes for grouzing with cementatory.

Drills

The normal power drill is used to drill holes in walls or wood removing the desired portion of the wall or wood alone. This makes for precision instead of causing collateral damage as in the conventional process using manual tools. The output is also many times that of the manual process causing great time, labour and cost saving. We have such machines in both the Departments of Archaeology and Museums.

Drawing Cabinet

Previously the drawings of ancient monuments were prepared and stored in PVC pipes and this method is not suitable since the drawings may get spoiled. A drawing cabinet is useful for neatly storing the drawings. Only one manufacturer could be found in India when we tried to buy one.

The Drawing Cabinets are very useful for storing plans, maps, networks etc. of sizes A1 to A3 safely and systematically. The cabinet consists of 6 drawers of width 1040mm, depth 780mm, and height 65 mm. The overall dimensions of the cabinet is 1170 mm, 865 mm and height 425 mm. Up to 450 drawings can be kept in a single drawer and can be stacked one over the other, placed side by side or back to back for conserving office space and for easy approach. Drawing cabinets are very useful for ancient monument plans, elevations, sections, and plans of resting stones of stone structure monuments. We also propose to scan the maps and store them in digital form. This has to wait till computers are acquired and staff becomes acquainted with their use in the Department of Museums. (This has also been done since now)

Automatic Levelling Instrument

Automatic levelling instrument is useful for taking contour levels in ancient sites before conducting Archaeological Excavation. This instrument is designed as frustum- biaxial rotation for all-round easy movement. Levels can be taken even from a distance of 30 cm. The weight of the instrument is only 2 kgs. It is very useful for taking levels in hilly areas where rock cut caves and rock temples are located. We have acquired an instrument this year.

Training of staff

The usual problem in government is that holistic planning is not done. Usually, equipment is acquired but no one knows how to operate them. They lie around, deteriorate and then become unusable. Equipment manufacturers and sellers in the country do not arrange for orientation courses for the buyers along with the sale.

of the equipment. Marketing orientation is totally lacking. Recently, we had problems with a simple grading machine till it was demonstrated by the seller how to use it. The result of this lack of user training is waste of equipment. The entire process of mechanisation gets a bad name. Even otherwise there is bound to be resistance to change among personnel who are used to certain methods for long years. This is called 'Normal Professionals' in the language of Participatory Rural Appraisal. They will also not admit that they do not know the use of the new machines. A Participatory Approach will help as has been tried and seen in the Department of Archaeology and Museums. This scenario by familiarizing and training the actual user personnel with this equipment has filled in a crucial gap in the use of power tools. More field demonstrations by actually working on measurements are needed before the use of these tools becomes widespread. More important their handlers will then soon become confident in their use and welcome them.

(The paper was written in 2002. The use of such tools has since become widespread due to the training imparted by Dr. S. Kisan, I.A.S. The use of the tools has become institutionalised.)

CHAPTER - X

AMARAVATI LOTUS MEDALLIONS GIFTED TO ARCHAEOLOGICAL SURVEY OF INDIA, HYDERABAD CIRCLE DISPLAYED IN THE SITE MUSEUM AT AMARAPATTI, GUNTUR DISTRICT ON 15.11.2005 AD

Amaravati sculptures rank with Elgin Marbles in the world of Art. They form a special genre in the art of sculpturing. They are made of limestone, which are delicate to work with. The unknown Satavahana artists toiled hard to build the Stupa called "Maha Chaitya" from 100 BC to 150 AD. They were intact till the 12th Century AD. Due to carelessness and religious feuds, this Maha Chaitya lost its glory and withered. In about 1800 AD it was all covered with dust and mud. Raja Vara Reddy Venkata Naudu, the local Zamindar of a nearby town came to settle here in Amaravati. He was searching for building materials and this mound came handy and he ordered his people to open it and found large size blocks and weathered lime stones. Not knowing what heroic they were owing, they dug open one area and found large blocks and lime, which they used as building materials. By the time the township was created, a great havoc was done to the "round" which was called as "Dipalpattam" by the locals. It was plundered, most of the priceless sculptures lost, and some were lying in the ground to be shared as lime mortar. It was sheer luck that Col. Colin Mackenzie who crossed the area, saw the sculptures, and went. He discussed about them with some archaeologists and returned to the village with few dozen of workers and took some sculptures and gifted some to a local Surgeon Alexander and went to Madras. In the year 1820 or so he came down again with Government order and removed carefully some sculptures and brought them to Madras Government Museum and left them in the quadrangle. Some of the sculptures were identified, ordered to be sent to the India Office, London. Later they were arranged in the British Museum. In the meantime, Surgeon George Bogle was the Superintendent of the Government Museum, Madras, the central Museum in the Madras Presidency. Some Lotus medallions and some fragments were kept on an open wall, which was built near the present Bronze Gallery. In about 1884-85 Surgeon George Bogle arranged the display of the Amaravati Marbles in the Madras Museum. He had to "cross swords with no less a person than James Burgess of the Archaeological Department of the Government of India, who was instrumental in excavating them. Mr. Bogle proved himself that he was the master of the situation and what he did was only practicable way dealing with the sculptures". The rest of the story is well known to all (Commemorative Souvenir 1931-1951 of the Madras Government Museum, (1951) (Ed.), 1999, Reprint, p. 21).



Full view of the wall constructed in 1870 AD opposite to Bronze Gallery. It was there till 2005 AD.

In 2002, the then Hon'ble Chief Minister T. S. Venkaiah Naidu, Government of Andhra Pradesh, requested the then Chief Minister Selvin Jayakalvan of Tamil Nadu to spare some *Amaravati* Sculptures to their Museum. It was agreed and Government ordered to identify the sculptures that could be sent to Hyderabad as gift of Tamil Nadu. Numerous Lotus medallions and fragments were identified by the Department of Museums to be given as a gift to Hyderabad and a Government Order was issued to that effect in 2003, which was intimated to them for further action. In 2003, the Archaeological Survey of India, Hyderabad Circle requested the Department of Museums to separate the lotus medallions and send them to Hyderabad. They sent their Technicians and further requested to wrap them in that regard. By this time the Archaeology Curator and Staff were well trained in the art of removing the embedded sculptures using modern power tools (Bosch Hammer Drill) without causing any damage to any sculptures. Hence the team from the Chennai Museum removed all the numerous sculptures carefully and packed them as per the International Convention of Packing and loaded them on the truck using Crates. They left Chennai Government Museum in the late night and reached safely Hyderabad the next Day.

They are now displayed in the one Museum at *Amaravati* by the Archaeological Survey of India.
Dr R. Kannan, IAS saw them there on 3rd July 2008



The artefacts from Government Museum, Chennai in 2003 on display at the Amaravati Museum, 2008



The artefacts from Government Museum, Chennai in 2009 on display at the Ammanai Site Museum 2010 where Dr. Karunen was from



White pottery Artefact No. 1



Lid Artefact No. 2



Lid Artefact No. 3



Stoneware vessel or small
Lid? Artefact No. 4



Lid Artefact No. 5



Lid Artefact No. 6



White Pottery with Lid
Artefact No. 7



Other Artefact No. 8



Lid Artefact No. 9



Stoneware vessel or
Lid Artefact No. 10



Lid Artefact No. 11



Lid Artefact No. 12



Abrafilzylinder unter Lotus
Modell von Röf 10



Lotus Modell unter Röf 10



Lotus Modell unter Röf 10



Umlaufplatte und Lotus
Modell von Röf 10



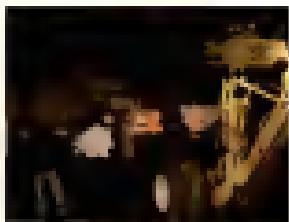
Lotus Modell unter Röf 10



Lotus Modell unter Röf 10



Abrafilzylinder unter Lotus
Modell von Röf 10



Prozess der Transportierung der abraumfrei gepackten Lotus Modell von Röf 10 Flywheel.



Die Inspektion ist die perfekte per
Intervallabstand.



Prozess der Transportierung der gepackten Lotus
Modell von Röf 10 Flywheel.

CHAPTER - XI

AMARAVATI COLLECTION IN THE BRITISH MUSEUM

The main places of publication of the British Museum Amaravati collection are summarized in the following table. This set of concordances contains from the left: the catalogue number in the present work, the British Museum registration number; the catalogue number from the book written by Douglas Barrett 'Sculptures from Amaravati in the British Museum' (1954), trustees of the British Museum, London), the so-called 'Elliot' number (from "Report upon the Government Central Museum and the local museums in the provinces for 1855-56, with appendices by Edward Balfour, Madras", Superintendent, Madras Government Museum then called the Government Central Museum dated 14th December, 1855 (a photo copy of Appendix B is available in the Chennai Museum, Archaeology Section). It has been converted into a printed copy which contains only the artefacts in the Government Museum, Chennai which is available); recorded to the old India Museum register and written on the reliefs at the behest of Suryanarayana Balbhot, Director of the Madras Museum, the India Museum registration number now known only from a manuscript copy of the register in the Department of Oriental Antiquities at the British Museum, the plate number from Tree and Serpent Worship (Fergusson 1873), the plate number in Captain Tripe's album Photographs of the Elliot Marbles, etc. (Tripe 1859), the plate number in L'Evolution du Style dans l'Art d'Amaravati (Sastri & Bernier 1961), the Mackenzie collection file drawing number (Franks, 1881), and the plate number in a recent publication on Juxtapose of Indian sculpture in the British Museum (NTRC, 1991). Other, select references are contained in the individual catalogues entries.

Cat. 1992	BB 1990 T-9	Burnett cat no. 1994	Elliott No. (Stachow)	LJL Raggs no. 1973	Ferg usson pl no. 1973	Tripe pl no. 1993	Burnett pl no.	Magn itude no. 1991	NHC pl no. 1994
1	24	2	39	69	LVI.2	19	IV a		
2	28	1	49	73	LVI.1	20	IV a		
3	34	3,93	120	28	LXXXVII.1	36a	XL.5	41	799
4	182	4	138/ 137			22 (outer)	XV a		
5	46	5	130/ 138	81	LI	38 (inner)		31 (inner)	
6	4	30	50/ 33	7	LVI.2 L.2	16 (in ner) 17 (outer)	XCVI a		61 (in ner) 75 (outer)
7	10	35	66	61	XLVIII.1	27			
8	1	31	18	65	LVII.1	16			
9	48	32	23	64	LX.2	11			
10	47	34	17	63	L.1	5			
11	7	42	132/ 138	60	LI.1 LIX.1	39 (in ner) 40 (outer)	LVI XLVII. b		52 (inner) 58 (outer)
12	11	44	138/ 139	78	LX.2	42	LVI a	56	60
13	14	61	440	62	LI.2 LX.1	43			63 (inner) 67 (outer)
14	17	63	131/ 134	79	LX.2	41	LVI b	55	64
15	37	29	100	64	LX.1	32			49

Col. 1882	Box 1882 T-9	Bureau date rec'd 1884	Block No. (Madras)	L.M. Reg. no. 1878	Few Urgent pl. nos. 1878	Urgent pl. nos. 1882	Block/ Bureau 1881	Main order date rec'd 1881	Main pl. nos. 1881
16	25	6	46	71	UV, 2	22	IV-a		
17	26	7	46	72	UV, 3	22	IV-a		
18	27	8	47	72	UV, 1	22	IV-a		
19	8	41	124	48	UV, 4				
20	3	39	48	49	UV, 2				
21	18	36	126	47	UV, 5				
22	9	42		46	XLVII, 1				
23	12	38	125	50	LXXI, 2	34	XXXVII a		51
24	15	37	109	54	LXXI, 1	34	XXXIX		
25	5	40	34	51	LXXI, 3	18			62
26	2	38	25/36	53	LXXI, 2 UV, 3	18			63
27	8	85			LXXI, 2		I	58	63
28	119	86							68
29	13	87	124	48	UV, 1	26	LXXIa		
30	92	88							
31	32	12	36	95	XCI, 5	V-b		72	
32	99	9	58	67	Lvi, 2	21		73	
33	100	10	108 60	68	Lvi, 1 UV, 4	24 25			
33	101	10							
34	102	11	59	74	UV, 3	26			
35	21	48	64	92	XCI, 4	24	XXXVI b		
36	20	43 (miss)	20	68	LXXV, 2	14			71

Cat. 1888	BBM 1888 7—8	Buratti cat no. 1888	Entart. No. (Museum)	L.M. Plaque no. 1888	Ferg. Ussuri pl. no. 1888	Tripe pl. no. 1888	Buratt/ Buratti 1888	Musé Musé draw. no. 1888	N.H.K. pl. no. 1888
36	19 (outer)	43	27	6369a	LVI, 1	53	XVII b XVII		50
37	18	44	29 77 99	62 24 30	LXIV, 1	15			60
38	22	46	26	60	XCV, 1	12			
39	31	92	30	65	LVI, 3	14	XLVIII a		74
40	34	89		68	Lxx, 2		XLVIII b	79	70
41	29	90	1	58	LXV, 3	1 12	LVIII b LIX b	24	63
42	36	91	104	57	LXV, 1	26			
43	29	78	31	59	LVI, 2	12			
44	30	79	110	65a	XCVI, 2	30			
45	33	80	66	93	XCVI, 3	26			
46	108	13	94	108	LXXXI VII, 5	25	X b		
47	55	57	53	44b	LXXXI VII, 1	23			
48	66	66	62	94	LXXXI VII, 2	23	IV b		
49	60	68	75	44a	LXXXI VII, 4	4			
50/113	62	17 23	62	42	LXXXI VII (fract.) XC, 2 XC, 3	19 (fract.)			
51	107	56	99		LXXXI VII	4 39			
52	55	159	93	102		36			
53	91	120	12	94a		4 32			

Cat. 1982	ISSN 1980 7-8	Blauweit and Stein 1984	Blauw Röhr (Baudouin)	U.M. Ring no. 1978	Rings Glossen stalen 1987b	Trans. p. no. 1988	Stuur/ Ramen/ Trek/ Klep	Monk/ steek/ steek 1988	Monk/ steek 1988
54	76	115	13	21	LXXXII,4	4 27			
55	77	116			LXXXII,1		LXII		48
56	90	116	105	23	LXXXII,2	31			49
57/66	112	118-51					XVIIb (steek)		47 (front)
58	78	117	14	43	LXXXII,3	5			
59	82	114	11	22	LXXXII,5	4 27			
60/72	79	15,38		75	LXXXII,2 LXXXII,3		81	84	48
61	44	53	122	85	XCI,3	2 27			45
62	74	52	21	28	LXXXV	9 32	XII		
64	39	49	102	86	XCI,2	5	XVIIb		78
65			(see entry 57)						
66	58	50	50	108	LXXXVI,7	21			
67	41	16	76	107	LXXXVI,8	24			
68	69	101	116		LXXXI,1	19 35		42	
69	70	99		52	LXXXVII				60
70	72	100		24	LXXXVI			79	78
71	75	102	22	34	LXXXI,2	10			
72			(see entry 50)						
73	60-9	95	20	33	LXXXI,3	8			
74			(see entry 2)						
75	63	93	103	37	LXXXI,3	33			
76	65	94	127	40	LXXXI,2	19 27	LII	47	
77	87	97	128	38	LXXXI,1	36	LIIa	71	
78	120	103	19	38	LXXXI,2	7			
79	121	104	119	41	LXXXI,3	24			
80	122	105	121	44c	LXXXI,1	27			
81	71	107		39	LXXXV			36b	79c
82	123	106							79a
83	73	110	10	27		3		22b	65

Cost Year	DM 1990 P—S	Bureau cost inc. 1994	Bureau No. (Medieval)	U.M. Req No. 1979	Feng Mason plus 1979	Trips abroad 1989	Bureau/ Bureau 1989	Minis- trate driv- ing no. 1989	MHR 1989- 1991
84	62	109			LXXXV				
85	84	111	16	23	LXXXV	3			60
						31			
86	86	112	15	31	LXXXV	3			
						31			
87	36	108	28	89 89a	LXXX VII,3	10			
88	93	59	37	12	XCVI,3	19			83
89	94	60	95	11	XCVI,5	23			
90	95	61	113	10	XCVI,4	26			
91	96	65	112	9	XCVI,2	25			82
92	97	67	43	19	XCVI,4	29			
93	113	62	66	4	XCVI,1	27			
94	114	64	41	18	XCVI,3	26			
95	115	66	111	8	XCVI,3	26			34
96	68	63	67	5	XCVI,2	26			
97	116	69	42	3	XCVI,4	21			
98	98	65	91	6	XCVI,3	30			
99/	43	15	105	96	LXXXVII,2	32			
100					LXXXVII,3				
101	49	70	118	14	XCVI,3	29	XIV	3	66
	50	71	115/ 123	13	XCVI,1 XCVI,4 XCVI,2	24 (low pri) 32 (upp pri)	XIV	28	
102	53	72	129	16	XCVI,1	31	XIV	28	54
103	51	73	101		XCVI,3	32	XIV	23	
104	52	74	107		XCVI,2	30			46(3)
105	129					26			
106	54	75	49		XCVI,4	23			41
107	117	76	51	1	XCVI,1	23			
108	118	77	69	7		22			
109	109	29	74	77	LXXXVII,29	166			67
110	63	28	58	98	XCVI,4	24			
111	103	28	70	97	XCVI,6	28			

Cat no/	Date 1880 P—S	General cat no 1880	Exhibit No (Museum)	AM Reg no. 1870	Frag Number given in 1870	Trips at 1880 1880	Entered Database 1991	Museum catalog no. 1991	AMRS cat no. 1991
112	64	27	64	101	300,5	24			
113	(see entry 52)								
114	65	24	67	99	300,1	24			
115	121	25	71	104	300,7	28			
116	45	22	95	87	300,1	5	Villa		77
117a	111a	14	72	999	300,6	29			
117b	111b	14				29			
117c	111c	14				29			
117d	111d	14							
117e	111e	14	73			29			
111f	111f	14				29			
118	905	47	89		LXXX, VII,4	29			

The main pieces of publications of the British Museum Asanavati collection summarized above are taken from the "Anuradhapura Buddhist sculpture from the Great Stupa by Robert Knox, 1992". Robert Knox is a good friend of Dr. R. Kannan, IAS and R. Balasubramanian. He helped us to understand the skill of excavating the Asanavati Gallery in the Government Museum, Chancery 2000AD.

Icosography

Before the 1st century AD, the Buddha was represented in aniconic form. There was no idol worship of the Buddha. Consequently, in all the *Aniconic* sculptures before the 2nd Century AD, the Buddha is shown in symbolic form as a Bodhi tree, pillar, deer, Dharmachakra, Buddha pads (feet of the Buddha), empty place etc. Anthropomorphic representations of the Buddha started to emerge from the 1st century AD in Northern India. The two main centres of creation have been identified as *Gandhara* in today's North West Frontier Province, in Pakistan (now Kandahar in Afghanistan) and the region of *Mahishas*, in central southern India. The advent of Mahayana Buddhism after the 5th Great Council of *Kasavita* in the 2nd Century AD made the iconic representation of the Buddha popular. This had its impact in *Anuradhapura* also. The icons of Buddha in low relief and in the round emerge in the later phases.

Anuradhapura Collections in the British Museum (Knox, Robert (1992), *Anuradhapura*).

1. LOTUS MEDALLION

(Railing Pillar)

2nd Century AD or slightly earlier

H (Height) 242 Cm, W (width) 72.5 Cm, Th (thickness) 15.5cm

Inscription - Published in Fergusson 1873,

H XCVII, 6, Lucknow, no. 1299

Lit. Barrett 1990, fig 1

BM 24, Barret 2



2. LOTUS MEDALLION

(Railing Pillar)

2nd Century AD or slightly earlier

H 274 Cm, W 12.5 Cm, Th 15 cm

Inscription - Published in Fergusson 1873,

H XCIX, 15, Lucknow, no. 1299

Lit. Barrett 1990, fig 1

BM 28, Barret 1



3 LOTUS MEDALLION

(Bathing Pillar)

1st-2nd Century AD

Ht: 119 cm, W: 87.5 Cm, Th: 17.5 Cm.

Inv. Barret, 1956, pl. XXV

BM E1, Barret 3

Upright stupa with half lotus pillar medallion.

The upright stupas with lotus medallions are found in Buddhist Stupa architecture. The pillars are either circular or square.



4 LOTUS MEDALLION

(Bathing Pillar)

2nd Century AD

Ht: 217.5 cm, w: 80cm, Th: 27 cm

Inv. 110, Barret 4



5 CARRYING HEADRESS

(Bathing Pillar)

1st-2nd Century AD

H: 215 cm, W: 82.5 cm, Th: 28 cm.

Inv. 46, Barret 5

The upper area depicts the Elevation of Bodhisatta's Headress. Two slender stony headresses or turbans in a large tree assisted by a further pair of devotes. The side panels in this area each have a pair of flying devas hovering the Elevation. The lower area shows the Elevation of the Begging Bowl of the



Buddha, raised by four flying devas supported at the sides by panels with pairs of other flying devas (Knox, Robert (1992), p. 48)

6 ENLIGHTENMENT OF THE BUDDHA

AT BOUDH GAYA

(Railing Pillar)

2nd Century AD

H. 266.2 cm; W. 85.6 cm; Th. 26cm

Inscriptions published in Ferguson 1873, pl. XCIX, 14;

Lodder, no. 1219

Li. Basan 1990, pl. VI; Vogel 1972, pl. VIIa

BM 4, Barret 30



This pillar is the only example in the Collection that is complete from top to bottom on both faces. Inner face: Part of the narrative on this face of the pillar is concerned with the Enlightenment of the Buddha at what is now called Bodh Gaya on the Phalgu River (formerly the Narayana River) in Gaya District, Bihar. The upper area shows the river itself in the central panel in a line of waves above the footprints of the Buddha and a pair of seated birds. On either side of the river are trees, the one on the right with a hand wearing a bracelet emerging from it. On the left there is a distinctly carved river bank. The hand belongs to a vanavite or tree spirit who offers it to the Buddha as alms. In his journey across the river (Swaminarayan C., 1942, p. 66) Between the banks of the river are two lines of human or geese. On either side of this panel are worshippers, on the left side a group of women bringing offerings and on the right side the major (male) king, Kosha, with seven hoods, and his three sanya queens, each with a single hood, raising their hands in worship.

The central area with lotus border depicts the Bodhi tree in great detail above the throne with its new fully damaged footprints. At the sides of this area is a collection of simple, thatched huts, and around the throne is a group of worshipping women, some bearing gifts in bowls and baskets, one full of flowers. This is the offering of food by the girl Sujata, daughter of Sunanda (see Swaminarayan C., 1942, p. 233 or Thomas Edward J., 1973, p. 70-1 for this story).

The lower area depicts in the central panel the Bodhi tree above the throne and footprints. It is flanked to the left by a male figure in monkish garb carrying a staff and on the right side by two laymen, also carrying a long piece of cloth to the Bodhisattva offering. On the right and left of this panel two groups of standing laymen also carry a long piece of cloth as offerings. This scene may be the occasion when, before his seven years of asceticism, the Bodhisattva was offered pieces of cloth by Andra disguised as a baner. Here this is achieved in the personage, possibly, of participating deities. Although this is an event anterior to the scene depicted in the other panels on this face and so somewhat puzzling,

it is likely that it is not simply the 'Enlightenment' as stated in the 1954 catalogue (Barrett, Douglas (1954), p 65). However, this interesting and difficult scene is at least in part a celebration of the Enlightenment, whatever else it may depict.

7 ELEPHANTS OFFERING TO BODHI TREE

(Railing Pillar)

2nd Century AD

H. 60 cm; W. 67.5 cm; Th. 10cm.

BM 10, Barrett 35.



8 TEMPTATION OF THE BUDDHA

(Railing Pillar)

2nd Century AD

H. 260cm; W. 80cm; Th. 13.5 cm.

Inscription: published in Fergusson 1873, pl. XCIX, 17; Luders no.1222.

BM 1, Barrett 31.

The inner, narrative face of the relief is all that remains of this pillar. The narrative scenes are set out in seven panels: a central area bordered top and bottom by two areas of broad fluting, each containing three separate through related ones. The narrative thrust of this relief is the Enlightenment of the Buddha shown in the top fluted area of the pillar. The areas are in convex relief against the face of the pillar.

The middle area depicts the empty throne and footprints under the *Bodhi* tree, flanked by kneeling and standing worshippers. The left-hand fluting contains a dignified group of standing male figures, most with hands raised in a posture of worship. The right hand fluting surrounds the clutch of fleeing male figures, some with hands raised in worship as they look back at the tree and throne, and others with their backs turned as they run away from the Enlightenment. These people are part of the army of *Mara* which, now defeated, flies from the scene in awe and confusion.

The central area with lotus border depicts the empty throne and footprints under a *Bodhi* tree worshipped by a group of male and female figures including the four Lokapalas presenting the four bowls



(Thomas, Edward J, 1971, p.86). At the foot of the throne two kneeling male figures also present offerings held in bowls. They are the two merchants, *Trapusa* and *Bhallika*, who gave barley cakes and honey to the Buddha (ibid, 85-6). To the left of the tree, behind the throne, stands a male figure with a bundle in his hand. This is *Svastika* presenting bundles of grass to the Buddha who later spread them on his seat under the tree (Sivaramamurti c, 1942, pp.152 and 252, and Thomas, Edward J, 1975, p.71). The men in this relief all wear the conventional, short dhoti or loin cloth tied at the right hip in a loose knot hanging down a short distance.

In the lower fluted area are scenes associated with the Demon King Mara who tried to tempt the Buddha away from his Enlightenment. In the left-hand fluting, a pot-bellied figure stands on the throne under the *Bodhi* tree with his left hand on his hip; in his right hand he waves a *chaurie* or fly-whisk in the air. Beside the throne stands an elegant male figure with an umbrella, clearly an attendant of the Bodhisattva, shown symbolically here in the form of the footprints below the throne. This is the occasion of Mara laying claim to the Buddha's seat (see Sivaramamurti C, 1942, pp. 252-3, for this story).

The central fluting depicts the Temptation of the Buddha. To the right of the throne is a group of dwarfs with weapons and stones assaulting the throne, and to the left is a group of standing female figures, the daughters of Mara, using guile and their wiles to divert the Bodhisattva from his path.

The absence of the Buddha in human form suggests the dating of this relief to the period before iconic forms became common.

9 INFANT SIDDHARTH NURSED BY THE OLD MAN ASITA

(Railing Pillar)

2nd Century AD.

H. 200 cm; W. 84 1 cm.

BM 48, Barrett 32

Loaned to the National Museum, New Delhi.

The central area is bordered by a simple row of lotus petals and a wide, lush band of complex foliage including leaves, flowers, buds, tendrils and animals, all in a series of small cartouches formed by a double undulating vine.



The scene depicted in this area has been identified as the infant Siddhartha nursed by the old man Asita (Barret, Douglas, (1954), p. 66). At the centre of the panel sits an

elderly male figure with a length of cloth on his lap, the imprint of a child's foot upon it. He sits in front of a regal figure, probably Suddhodhana, the father of Siddhartha. Behind him are a number of female attendants, some carrying cloths (fly whisks) or fans, others with hands raised in worship. Below the king is a group of seated women with their hands raised in worship and behind them is a standing male in a similar posture. Below Asita is a seated male with hands raised in a similar posture. The scene takes place under the roof of a palanquin pavilion. To the right of the area is a doorway (jacketed gateway) with three crossbeams. Two male figures stand inside this gate, one with his back to the viewer and with his hands raised in worship, and the other supply a face looking out through the gateway. The lower flared area of this pillar also contains part of the Asita story, identified in the 1954 catalogue (*ibid*, p.68) as the 'visit of Asita and his nephew, Naradatta' (Thomas, Edward J., 1975, pp. 38-43).

10 MUCHILINDA

(Rising Pillar)

2nd Century AD

H. 270cm, W. 80cm, Th. 12.5cm

BM 47, Burgess 34

The upper area contains at the centre a five-headed naga (snake) - Muchilinda - high relief with a collar at the neck and coiling body. On either side of the snake are lotus buds and blossoms on long stems. In the side panels of the upper flaring are female figures carrying on their upturned heads wide bowls, probably containing food, and small pots in their other hand. They stand upon the backs of the makaras with forked tails but closed mouths. The lower flared area contains two of gana or dwarfs, the middle flaring and the two flanking playing musical instruments, on the left a kind of vertical drum. On the right the figure holds a string of beads in his upper hand; the lower hand is now too broken to allow identification of what he holds. They are bordered at the top and bottom by a ridge on surface with leaves in wave pattern in high relief.

11 GREAT DEPARTURE

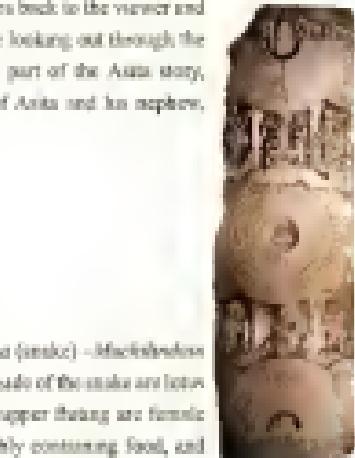
(Rising Pillar)

3rd Century AD

H. 270cm, W. 83.3cm, Th. 28cm

Lit. Burgess 1987, fig. 22, Ashtaon 1949,31, pl. 16a

BM 7, Burgess 82



The top portion of this Railing pillar is lost including the top half of the upper fluted area. Inner face of the usual seven narrative panels of this face only five are now certain of interpretation, the two right hand panels of the upper grooved area being so damaged and lost as to prevent an accurate view. In the upper grooved area, the left hand panel depicts the Elevation of the Head-dress of Prince Siddhartha. A man with long boustresses his arms to hold the tray carrying the turban, while two others to his left lean to assist him. The middle panel shows some worshipping, kneeling female figures and on the right are a number of standing females with heavy anklets. The figures on the two side scenes stand upon a ridge on surface with foliate wave pattern adorned with hanging leaves.

The central area, bordered by a simple lotus-petal pattern, and no grand floral zone as on the outer face of Cattāra 6, depicts the Great Departure of Prince Siddhartha from Kapilavastu on the journey to his ultimate Enlightenment. The main figure is the prince himself who, with a large halo behind his head, rides his great horse, Kanthaka, its hooves held up by a group of gnomes (dwarfs) so that their sound will not be heard in the palace. Behind the horse runs the prince's umbrella bearer, its canopy appearing just above the halo. At the horse's flank a running man is lifted up by a pair of gnomes as he raises a chariot or fly whisk above his head. Under the horse's head is Chanda, the prince's groom, dressed in a pleated tunic. Behind the prince is a large group of male figures engaged in various activity, including the playing of a flute and a lyre at the top right and the waving of cheires at the top left in front of the city gate. They accompany a worshipping priestly figure with a round halo behind his head. The lower area depicts, on the left, the Elevation of the Head-dress of the prince. A young man leaps up with one leg drawn up, his hands raised above his head as he holds above the tray with the turban. He is assisted from both the sides by two other men and from below by a further three. All of them have their legs drawn up and it is clear that they are flying devas (divine beings) carrying off the turban. The middle panel shows the Prince Siddhartha taking leave of his groom, Chanda, and his horse, Kanthaka. The prince sits on a plain throne with one leg drawn up on to it. At the bottom right kneels Chanda in his pleated tunic and staff, touching the foot of his master (Knox, Robson, 1992, pp. 58).

12 PRESENTATION OF RAHULA TO THE BUDDHA

(Railing Pillar)

3rd Century AD

H 252.5cm, W 110cm, Th. 29cm

BM 11, Barwell 84



13 CASTING OF THE HOROSCOPE

(Railing Pillar)

3rd Century AD.

H.221.25cm; W. 86.8cm; Th.29cm.

BM. 14, Barrett 81.

It is the practice to cast the horoscope of children to know the future in India.



14 SANKHAPALA JATAKA

Railing Pillar

3rd Century AD

H.225cm; W.60cm; Th. 28.5cm

BM. 17, Barrett 83

Once the Bodhisatva was born as a prince of Rajagriha (modern Rajgir, Bihar) having the name Duyyodhana. When he came of age his father, who was the king of Rajagriha abdicated the throne in his favour and renounced the world to become an ascetic. He lived in a forest on the bank of the Kannapanna river. (variant Kannavanna) is identical with the Kistna or Krishna, the great river of Southern India) (Vogel, J. PH, 1926) which flowed from the Sankhapala lake near the mount Gandaka. The lake was named after the lord of the lake Sankhapala, a Naga (Serpent) king. Although Sankhapala was a Naga, yet he was kind and compassionate. He was also religious and was greatly impressed by the life-style and doctrine of the ascetic. Soon he became his disciple and visited him frequently to hear his discourses.

One day Duyyodhana, the son of the ascetic and the king of Rajgir somehow happened to know the whereabouts of his father and visited his hermitage. There, he met Sankhapala and was impressed by his style and ideals and thought of becoming like him.

By and by Duyyodhana died and was reborn in the Naga world as a king bearing the same name – Sankhapala, because once he had desired to become like the Naga king. When he grew up his samskara



(conflictions) made him renounce the world to retire on an ant-hill near the Kausambi area to keep the holy fast. As he was engrossed in the meditation sixteen men came and bound him and pierced his body with stakes to make holes to bind him with ropes. Though strong, the king of the serpent did not show any anger to restrain them. When the men were dragging him to the city a pious man named Alara felt pity for the snake and had him released (Prof. Cowell, E. B., Editor (1999), Vol V, p 84 , Dr C. S. Verma, D.Litt. (Based on the Digitized Collections of IGNCA).

15. *Rupasundari learning the impermanence of beauty*

(Reading Pali)

3rd Century AD

H. J. Horn, W. Klemm, Th. Klemm.

Inscription published in Ferguson 1873, pl XCIX, 1b; Lüders, no 1218

Lal Ashoka, 1948,30, pl 68; Burgess 1881, 38,fig 8; Venner 1958, 278 and fig 12; Satapatha 1999, 138.

BMI 37, Barwell 33

Rupasundari was an attractive woman who was always surrounded by admirers. She never felt very lonely, since all those dear to her—mothers, brothers, and even husband—had all entered the Buddhist Order. Missing her family badly, she went to visit them often and heard them speak of the Buddha in glowing terms so that she longed to go and pay him homage too. But when she learned that the Buddha often talked about the impermanence of the body, she was afraid that he might disapprove her for her beauty, and so hesitated to do so. In the end, however, she decided to go and see him anyway. As soon as the Buddha saw *Rupasundari*, he realized that she was someone very attached to her beauty. To teach her a lesson, he caused a vision of a ravishing young lady to appear before her. When *Rupasundari* saw the young lady, she could not help but remark how extremely beautiful she was. Then before *Rupasundari* could realize what was happening, the beautiful young lady started to age and slowly deteriorate before her very eyes until she finally lay sick and helpless on the floor, rolling in her own excrement. Then she died, and *Rupasundari* saw her corpse going through the 70 different stages of decay, excreting pus and other foul liquids, and finally crawling with maggots. Witnessing this rapid succession of images, *Rupasundari* realized that there was a continuous process of change and decay in the body. With that realization, the attachment that *Rupasundari* had for her body diminished and she came to perceive its true nature. She then became a nun, and under the guidance of the Buddha, eventually attained arahathood.



- 16 Lotus Medallion
Rising Crossbars
2nd Century AD slightly earlier
Diam. 71.2mm, Th. 11mm
BM 25, Barrett



- 17 Lotus Medallion
Rising Crossbars
2nd Century AD slightly earlier
Diam. 68.7mm, Th. 10mm
BM 26, Barrett 7



- 18 Lotus medallion
Rising Crossbars
2nd Century AD slightly earlier
Diam. 71.8mm, Th. 11.5mm
BM 27, Barrett 8



- 19 Lotus Medallion
Rising Crossbars
2nd Century AD Diam. 54.3mm, Th. 3mm
Inscription - Unpublished. This inscription was noticed by Frank in the 1950s and a paper impression made of it though not published.
Lit. Michell 1982, 96, fig 6. Keay 1996, fig 41.



- Script Brush
Language Pahlavi
Translation -Unpublished
Comment
A two-line inscription on one of the tassos (see above) on the inner face of the crossbar (i.e. facing inwards in sculpture)



20 Lotus Medallion

Railing Crossbar

2nd Century AD Diam: 82.5cm, Th: 25mm

Inscription (20a) : Unpublished. This inscription was noticed by Franks in the 1890s and transcribed though not published.

BM 3, Barret 39

Script: Brahmi

Language: Pali?

Translation: unpublished



21 Lotus Medallion

Railing Crossbar

2nd Century AD

Diam: 81.25cm, Th: 25mm

BM 16, probably Barret 36



22 Lotus Medallion

Railing Crossbar

2nd Century AD

Diam: 99cm, Th: 18mm

BM 9, Barret 42; Mackenzie Collection



23 Aksobhya Avatara

Railing Crossbar

2nd Century AD

Diam: 83cm, Th (max) 26mm

BM 12, Barret 36

Lit: Codrington 1926, pl XXVI, fig c; Bachhafer 1929, pl. 187 (left);

Krammer 1933, pl. XV, fig 49; Marcel-Dubois 1937, pl. XX, fig 4; Ashton

1949, 34-2; Kaus 1986, fig 47



This is one of the finest reliefs from Asuravati in the British Museum's collection. It depicts a scene from the *Mandukya-jataka*. Mandukya was a rich and prosperous chakravartin ("Universal Emperor") who had ruled the world for thousands of years. He had grown dissatisfied, having realized every conceivable desire that the mortal world could offer. Thus he decided to include heaven in his realm, since that was all that seemed to be left to which he could aspire. Though his reign over heaven and earth lasted many thousands of years, again, he still felt desire and craving, and was still not satisfied. He finally resorted to the highest of heavens: Shakra (the Pali/Buddhist equivalent for Indra), the king of the Gods himself, came to receive him in full state, and offered to share his throne with Mandukya. It is this moment that is depicted here. (Prof. Cowell, E.B., Editor, 1999, Vol III, p 216.)

24 Udayana Jataka

Railing Cruciform

2nd Century AD

Diam: 55.3cm, Th. 2.5cm

BM 15, Barwell 37

King Udayana had three wives, viz., Somavati, Megauditya and Rishabhadatta. Of these Megauditya disliked Somavati. So she attempted twice to poison the mind of the king against Somavati, but failed. Then she tried the following method and wanted thus to attribute the motive afflicting the king to Somavati. She put a snake inside the hollow of the king's knee and accompanied him to Somavati's house where she released the snake. Then pretending to be shocked by the affair she told him that it was the machination of Somavati. Believing in this concocted story the king got angry with Somavati and aimed a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king thus proving Somavati's blameless character. The king realized Somavati's divine nature and prostrated himself before her. She, on the other hand, asked him to take refuge in the Buddha. (Prof. Cowell, E.B., Editor, 1999, p 45)



25 Siddhodhana's Visit to Queen Maya

Railing Cruciform

2nd Century AD

Diam: 94cm, Th. 15cm

BM 5, Barwell 46

One night Maya dreamt that a white elephant entered her womb. The next morning, she wanted to tell Siddhodhana about this dream in

private. So she requested him to meet her at the stupa grove where she revealed the dream to him. On the left the queen is seated on a wicker seat attended by a number of women. On the right, the long stand resting on his horse beside which is the grove. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background. The inscription on the roof of the building, reads, "Pious gift of two trees - trees with circular panels, by Makaburha, son of the house - holder Buddha, along with his father, sister and wife."



26. *Visit of Ajatasatru to the*

Buddha

Raising Circular

2nd Century AD

Diam 45.85cm, Th. 25cm

HM 1, Bennett 16

Pl. refer Sl. No. 93 of Chapter XII for a detailed explanation.

27. *Nagas worshipping the Votive Stupa*

Raising Circular

3rd Century AD

Diam. 83.75cm, Th. 15cm

L.R. Foucher 1928, Vol V, pl. XI, fig 2; Bachofen 1929, pl. 117

(right), Ashton 1946/31, Michell 1982, 187, fig. 213; Wagnleitner

1972, pl. XX

HM 4, Bennett 83, Mackenzie Collection



This model has been the representation of a small stupa installed upon a tiny kaya on the throne around with a throng of figures in various poses of devotion and adoration. Among them the male and female figures standing behind the throne have snake hoods on their heads. This reflects the affiliation of the Naga community with the Buddha since we have seen some stupas like the *Kanayamangalas* and others protected by Nagas. Naga *Sripatru* and *Mherulanda* guarded the Buddha and protected him from a terrible storm forever a week.

- 28 Worshipping Triratna—One of the several symbols of Buddhism, in the form of a trident representing the Buddhist Trinity, the Buddha, the Dhamma (the Law) and the Sangha (the Order)

Ruling Crossbar

3rd Century AD

Diam: 53.75 cm, W 108cm (inches intact), Th. 24cm

Lit. Burgess 1887, pl.XVII fig 4, Coomaraswamy 1915, pl II, fig. 6,
Aston 1949, 32.

BM 119, Baroni 86



- 29 Lotus Medallion

Ruling Crossbar

3rd Century AD

Diam: 86.8cm, Th 18.5cm

BM 13, Baroni 87.



- 30 *Jnana & Bhakti* inscription

Ruling Crossbar

2nd-3rd Century AD

H. 12.5cm, W 26.5cm.

Inscription unpublished

BM 92, Baroni 88

Script: Brahmi

Language: Pali

Translation...unpublished



- 31 *Makasabhasa*

Ruling crossbar

1st century BC

H.64.3 cm, W 182.5 cm, Th.8 cm

BM 32, Baroni 12

Garland borders.



32 Maltese Lintel

Railing Coping

1st century BC

H 54.1 cm, W 175cm, Th 15cm

BM 99, Barret 9



33 Coping Stone

Railing Coping

1st century BC

H 57.5 cm,

W (both) 221 cm, Th 15cm

BM 100/101, Barret 10



34 Coping Stone

Railing Coping

1st century BC

H 56-75 cm, W 98.1cm, Th 13cm

BM 102, Barret 11



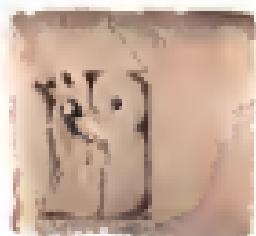
35 Maltese

Railing Coping

2nd century AD

H 77.5cm, W 86.25cm, Th 3cm

BM 21, Barret 45



36 Great Departure

Railing Coping

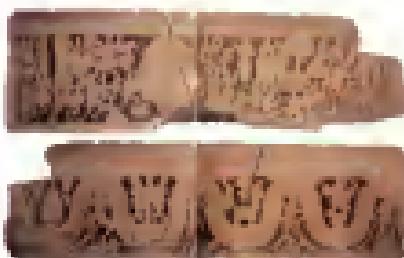
2nd century AD

H 90 cm, W 278.35cm, Th 25cm

Inscription...Unpublished

Lit Stern and Regest 1952, pl XLB (note 1)

BM 1920, Barret 43



Departure of Siddhartha from Kapilavastu (Mokshikshayana). Prince Siddhartha leaving the palace in the night seeking the truth. Please refer Acc. No. 192 of Government Museum, Chennai. This must be distinguished from Mahaparinirvana when he shed the mortal coil.

37. *Scenes from Buddha's life*

Railing Casing

2nd century AD

H 77.5 cm, W 225 cm, Th 20 cm



Inscription: published in Fergusson 1873

pl. XCIX, 1. Ladona,

No 1206

BM 18, Barrett 46

38. *Worship of Dharmarishvara*

Railing Casing

2nd century AD

H 78.75 cm, W 86.25 cm, Inscription: published in Fergusson 1873,

pl. XCIX, 16; Ladona, No 1221.

BM 22, Barrett 46



On loan to the national Museum of India, New Delhi. It is one of the symbols depicting the Buddha before he was depicted in human form by the Mahayana School circa 2nd Century AD. Others are empty throne, chakra (spoked), feet with swastika, lotus flower, Bodhi Tree, stupas etc.

39. *Mahavishnu*

Railing Casing

2nd century AD

H 81.25 cm, W 105cm, Th 19cm

In: Smith 1911, fig. 103; Adonis 1949, 32.

BM 21, Barrett 42



49 Conversion of Nanda and Sage working

Rolling Casing

3rd century AD

H 80 cm, W 99.75 cm, Th 16cm

BM 34, Baroda 89

Makromia Collection

Nanda was the step-brother of the Buddha, and his mother was the younger sister of his mother, Maha Maya.

Once visiting Kapilavastu he visited his half-brother's palace, who was getting married to the most gracious women of the time, whose name was Jangapadakalyana Nanda. (She was called so because her graceful appearance which was to grace the whole of the jangapada). Upon visiting Nanda, Buddha asked him to carry his alms-bowl to the where So, Nanda left the palace and kept his prospective bride waiting.

In the village Buddha inspired Nanda to renounce the worldly life for the sake of eternal bliss. Though he was inspired by the words of the Buddha and accepted the renunciation, yet his resolve was infirm and half-hearted. Besides, he pined for the pretty bride with strong sexual desires, which gradually broke his resolve. The Buddha realized his friend knew the remedy.

One day, the Buddha asked him to accompany him to the Himalaya. On the way he showed him the charmed body of a female monkey. To examine the intensity of his brother's sexual passions he then asked him whether his body was prettier than the charmed body of the animal. Nanda answered an affirmative Nanda, though he abhorred monkhood still pined for Jangapada Kalyana. Again Buddha then took him to the Devavana, where Sakka and his nymphs extended every hospitality to them. There, the Buddha again asked Nanda whether Jangapada Kalyana Nanda was prettier than those nymphs. Nanda then answered in negative. The Buddha then promised him to get him any of those nymphs as his spouse if he would lead a monastic life. Nanda in his eagerness agreed. But when he reached the monastery where the eighty monks questioned his pledge for monk-hood, he felt ashamed. Soon he mustered up his courage and strove for attainment of the arahathood. And by and by he achieved his target.

He then came to the Buddha, who dissolved him of his Tavatimsa-prisons. The *Tavatimsa* (Sanskrit, Pali *Tavatīsa*) heaven is an important world of the devas in Hindu and Buddhist cosmology. The word *trigangastriputa* is an adjective formed from the numeral *trigangastriputa*, "13" and can be translated in English as "belonging to the thirty-three [devas]". It is primarily the name of the second heaven in Buddhist cosmology, and secondarily used of the devas who dwell there. It is usually 13 classes of devas who dwell there.



41 Railing Coping

3rd century AD

H.82.5 cm; W.258.75 cm;

Th.17.5cm; BM 23, Barrett 90

Interpretation of the Dream, Birth
of the Buddha and Prince Siddhartha
in the harem.



One night after the mid-summer festival, the queen *Mayadevi* dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did obeisance thrice and entered her womb through her right side. The king having been intimated of this dream assembled the eminent *Brahmans* of his city and after feeding them, requested them to interpret the dream of *Maya*. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows Maya reclining and the *Bodhisattva* in the form of an elephant descending from the *Tushita* (*Tushita* is one of the six deva-worlds of the *Kamadhatu*, located between the *Yāma* heaven and the *Nirnaarati* heaven. Like the other heavens, *Tushita* is said to be reachable through meditation) heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy.

42 *Vessantara Jataka*

Railing Coping

3rd century AD

H.71.25 cm; W.135cm; Th.18 Sem

BM 35, Barrett 91

The *Bodhisattva*, born as Prince *Vessantara*, was banished from the *Sibi* kingdom in *Vanka* as a punishment for giving away his supernatural elephant, endowed with a power of bringing rain to the *Brahmanas* of the draught-stricken kingdom of *Kalinga*. *Vessantara* left *Sibi* with his wife, *Maddi*, his two sons and a daughter in a gorgeous chariot to Mount *Vanka*, where the family lived in a hermitage provided by *Shakra*. There *Vessantara* made a gift of his two sons to the Brahmana, *Jujuka*, and even given away his wife to *Sakra*, disguised as a Brahmana, on his asking. In appreciation of *Vessantara*'s supreme sacrifice, *Shakra* gave her back to *Vessantara* who was reunited with his father by the grace of *Shakra* and the children of *Vessantara* were freed by his father by paying ransom to *Jujuka* ((Prof. Cowell, E.B., Editor, 1999, Vol. VI, p. 246).



43 Mahavishnu
Relief Casting
2nd century AD
H 80cm, W 162.5cm, Th 13cm.
BM 29, Barrett 78



44 Matsyavakhan
Relief Casting
2nd century AD
H 25 cm, W 23cm, BM 30, Barrett 79
On loan to the National Museum of India, New Delhi



45 Matsyavakhan
Relief Casting
2nd century AD
H 31.25 cm, W 43.75cm, Th 12cm
BM 44, Barrett 80

With Svastika pattern. Svastika is a symbol of auspiciousness among Indian religions (Hindu, Jain and Buddhist).



46 Elephants worshipping the Sanga and Gomata
Relief Casting
1st century AD
H 31.25 cm, W 41.25 cm, L 65cm
Inscription - published in Pergamon
1871, Pl XXXIX, 18; London, No. 1225,
BM 118, Barrett 13



This is an archaic and unusual feature of stupas to show that elephants which are scared in Hinduism also worship the Buddha.

47 Row of Lotus Medallions with upright stones

Draughts panels

2nd century AD

H 42.5 cm, W 77.5 cm, Th. 12 cm

BM 53, Barrett 57



48 Row of Lotus Medallions with upright stones

Draughts panels

2nd century AD

H 42.5 cm, W 111.8 cm, Th. 19 cm

BM 54, Barrett 58



49 Great Departure

Draughts panels

2nd century AD

H 29.5 cm, W 70 cm, Th. 11.5 cm

Inscription : published in Ferguson 1873,

pl LXCVIII, Ludlow, No 1216

BM 60, Barrett 55



50 Row of Lotus Medallions with upright stones Draughts panels 2nd century AD

H 33.75 cm, W 177.5 cm, Th. 18 cm

BM 62, Barrett 57



- 11 Elevation of the head-dress and the worship of the Stupa

Drum frieze panels

3rd century AD

H 26.25 cm, W 42.5 cm, Th 10 cm

BM 107, Barret 56



Three persons are shown carrying the head-dress of

Prince Siddhartha clothed and adored with great reverence since he attained Nirvana.

- 12 Seated Buddhas

Drum frieze panels

3rd century AD

H 22.5 cm, W 106.85 cm, Th 12 cm

BM 108, Barret 119



- 13 Seated Buddhas alternated by stupas

Drum frieze panels

3rd century AD

H 21.25 cm, W 21.25 cm, Th 12 cm

Inscription: unpublished.

BM 11, Barret 120



- 14 Siddhartha in his palace

Drum frieze panels

3rd century AD

H 23.75 cm, W 66.25 cm, Th 10 cm

BM 76, Barret 115



35 Great Renunciation

Drum frieze panel

2nd century AD

H 40cm, W 138.75 cm, Th 10 cm

Inscription published in Burgess

1873, pl XCIX, 29, London,

no. 1225; Lrt. Barret 1996, fig. 1 (detail)

BM 77, Barret 27



36 Saka Jataka

Drum frieze panel

3rd century AD

H 37.5 cm, W 140.75 cm, Th 7 cm

BM 90, Barret 116

(Prof. Cowell, E.B., Editor, (1996), Vol IV, p 254)



37 Bodhisatta in the Harem and Great Departure

Drum frieze panel

3rd century AD

H 37.5 cm, W 140.4 cm,

Th 8.5 cm

Lrt. Burgess 1887, pl XLII 1, and

1880, pl X

BM 112, Barret 18



38 Naga Champaheya

Drum frieze panel

3rd century AD

H 43.75 cm, W 122.5 cm, Th 9.5 cm

BM 76, Barret 117

Once the Bodhisatta was born as a serpent king, Champaheya. A Brahman



snake-charmer takes her to King Sugriva in Vanavasa for his assessment. Sumanas, the wife of the snake-king, appears in the king's court, and, on seeing her, the Bodhisattva is ashamed of his looks and Sumana asks of the king of Vanavasa the release of her husband, after which the serpent-king puts off his snake and appears in the form of a young man, magnificently arrayed, and shares the throne with the king of Vanavasa (Prof. Cowell, E B., Editor, 1999, vol IV, p.281)

59 Dharmapada Arhatabha

Drawn from panels

3rd-century AD

H.41.75 cm, W.27.5 cm, Th.2 cm

BM 89; Barret 114

Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Shaka (Shakra) to settle their dispute. Desiring to get her himself, he told the gods that he would take without her. Then the gods departed after presenting her to Shaka (Prof. Cowell, E B., Editor, 1999)

Shaka, the king is shown carrying off a woman. He meditated on four deities (Devar) who also desired the nymph. He was allowed to keep her due to his total devotion to her. Please refer Acc. No. 56 of Government Museum, Chennai.

60 Bodhi tree worship

Drawn Slabs

1st Century BC

H.124.17 cm, W.86.23 cm, Th.12.5 cm

Lit: Fouche 1928, pl VI figs. 1 and 2, Knoz 1996, fig 42 BM 79, Barret 19

Mackmann Collection

Bodhi tree symbolised the Buddha prior to his depiction as human form from circa 2nd Century AD

61 Mayadhrī's Dream and other scenes

Drawn Slabs

2nd Century AD

H.157.5 cm, W.96.25 cm, Th.14 cm

Lit: Coomaraswamy 1928, pl XX and 1929, 75,

fig. 7, Ashton BM 44, Barret 53



One night after the mid-winter festival, the queen Mayadevi dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry and disappeared through her right side. The king having been informed of this dream assembled the eminent Brahmanas of his city and after consulting them, requested them to interpret the dream of Maya. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (stucco) on the left shows Maya reclining and the Bodhisattva in the form of an elephant descending from the Tushita (Tushita one of the six deva-worlds of the Karmaphiles, located between the Kusa heaven and the Tusita heaven. Like the other heavens, Tushita used to be reachable through meditation). Please refer A/C No. 8100 Government Museum, Chennai.



62 Chakravarti Mandapa

Deva Stupa

2nd Century AD

H 125.6 cm, W 77.5 cm, Th 10.5 cm

SM 18, Baroda 54

The upper panel depicts the moment when the Chakravarti raises his right hand to strike his left fist to produce a shower of coins. The falling coins, square, round and triangular, are clearly depicted on the background of the panel on either side of the Chakravarti just as they are on the earlier relief at Jaggarajapet. The central figure is flanked on his right side by a pair of standing females, the one closest to him in extreme anubhaga posture and with her right hand around the neck of her companion. On the right side of the panel is a pair of men, one in dhyana mudra, both next to the elephant and the horse which are among the hallmarks of the Chakravartha (Prof. Cowell, E. B., Ed. 1999, WCH III, p. 216). The lower panel depicts the Chakravarti Mandapa in council.



- 63 Dharmachakra worship
 Drum Slab
 Circular disk of entire stupa
 2nd Century AD
 H. 138.75 cm, W 68.75 cm, Th 11cm.
 BM 74, Barwell 52
- 
- 64 Stupa with Bodhi tree canopy and Naga/Indras at bottom Drum Slab
 2nd Century AD
 H 145 cm, W 77.5 cm, Th c 11cm
 Lit. Ashton 1940, 31, Stewart-Brown 1952, pl. XL, A
 BM 39, Barwell 49
- 
- Maha Indras*: the sacred five or seven headed snake who guarded the Buddha and protected him from a terrible storm for over a week (pl 10a, fig 1, Ferguson, pl. 10a, c/b, Vogel, pl. x, Burgess, pl. xl.2, pl. xliv, fig. 2)
- 65 Part of the stupa with ayaka pillars
 Drum Slab
 2nd Century AD
 H 140cm, W 37.5 cm, Th 8.5cm
 Lit. Burgess 1887, pl. XLII 3.
 BM 112, Barwell 51
- 
- Ayaka*-These are the pillars erected on the projecting platforms at the four cardinal points of the stupas of Andhra Pradesh, denoting five important scenes in the Buddha's life. Ayaka pillars are found in the Andhra region only
- 66 Upright stupa with lotus medallion
 Drum Slab
 2nd Century AD
 H 73 cm, W 28.75 cm, Th c 9cm
 BM 58, Barwell 54
- 

67 Monkeys offering to the Buddha honey

Bronze Statue

c. 1st Century AD

H. 54cm; W. 17.5 cm; Th. 9.5cm

BM 41, Barret 16

The event occurred in Kaliya, a part and parish of ancient city of Mathura marks the spot where a local chief of monkeys had offered a bowl of honey to Lord Buddha. The event is regarded as one of the eight most significant events of his life according to the Buddhist literature. A tank said to have been built by the monkeys has been recently excavated by the Archaeological Survey of India (see photo) (Prof. Cowell, E. H., Editor, 1969, Delhi, p. 1). Dr. Kannan visited Kaliya on 27.06.2013. See Chapter-V for photos and explanations.



68 Worshipping stupa with apsara pillars

Bronze Statue

3rd Century AD

H. 138.7cm, W. 103.25 cm, Th. 17.5cm

BM 69, Barret 101



69 Standing Buddha with eleven beamed-and-apsara pillars

Bronze Statue

3rd Century AD

H. 136.6 cm, W. 86.2 cm, Th. 16cm

Inscription : published in Ferguson 1878, pl XCIX, 8;

Laloux, 1912, No. 1213

BM 70, Barret 159



70 Worship of seated Buddha with canopy pillars.

Bronze Statue

3rd Century AD

H 136.25 cm; W 111.25 cm; Th 18.5cm

Lit: Stern and Bevan 1992, pl. XLIV;

Zwalf (ed.) 1983, 30, pl. 13; Setaputra 1990, 132-3

BMI 10; Baroni 100



71 Seated Buddha with Dharmachakra Throne/Madra

Bronze Statue

3rd Century AD

H 100 cm; W 95 cm; Th 16.5cm

BMI 75; Baroni 102



72 Standing Buddha with canopy pillars

Bronze Statue

3rd Century AD

H 124.37 cm; W 86.25 cm; Th 31 cm

Inscription unpublished

Lit: Bevan 1985.36, pl. 42.43 (detail); Knox 1986, fig. 5

BMI 79; Baroni 98; Mackenzie Collection



73 Bottom: Dwarf (*ganas*) holding bowl, *Purnakumbhas* with half lotus medallion.

Lions and *ayaka* pillars are seen. Lion capital is also shown.

Drum Slabs

3rd Century AD

H.109.3 cm; W.83.75 cm; Th.14.5cm

BM 80, Barrett 96



74 Stupa with *ayaka* pillars and *naga* *Muchilinda* at the centre

Drum Slabs

3rd Century AD

H.11 cm W.87.5 cm; Th.(max.)15cm

Lit. Stern and Benisti 1952, pl. XL1; BM 81, Barrett 93

Mucalinda ('c' pronounced as 'ch'), *Muchalinda* or *Muchilinda* is the name of a *naga* (a snake-like being), who protected the Buddha from the elements after his enlightenment.

It is said that four weeks after *Sākyamuni* Buddha began meditating under the *Bodhi* tree, the heavens darkened for seven days, and a prodigious rain descended. However, the mighty king of serpents, *Muchilinda*, came from beneath the earth and protected with his hood the one who is the source of all protection. When the great storm had cleared, the serpent king assumed his human form, bowed before the Buddha, and returned in joy to his palace. He is depicted with 5 or 7 heads on his hood.



75 Drum Slabs

3rd Century AD

H.122.5 cm; W.94.3 cm; Th.14cm

Lit. Stern and Benisti 1952, pl. XLII; BM 70, Barrett 100
Bottom: Divine Dwarf (*gana*) holding bowl, *Purnakumbhas* with half lotus medallion.



Middle: Great departure etc.. Two lions with five *ayaka* pillars. The five important scenes are symbolised in the pillars - they are birth, great departure from the palace, enlightenment, first sermon at deer park, and the final departure from the world (*Mahaparinirvana*). Usually the middle pillar symbolising enlightenment is slightly taller than the rest,

76 Bottom: Divine Dwarik (gaur) carrying bowls on their head, Purnabasubha with half lotus meditations.

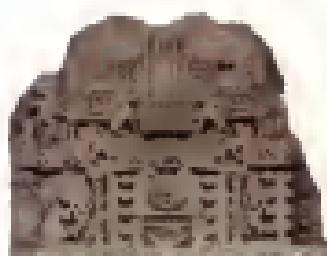
Drum Slab

3rd Century AD

H 131.3 cm, W 115 cm,

BM 83, Barwell 94

On loan to the National Museum of India, New Delhi



77 Drum Slab

3rd Century AD

H 150cm, W 112.5 cm, Th (base)24cm

BM 87, Barwell 97

Bottom: Worshipping dharmachakra pillar

Middle: Ayaka pillars flanked by lions and the jataka stories

Top Row of Purnabasubha (full pots usually of water symbolising prosperity and covana symbols). The covanas are: The triratna symbol represents the Triple Gem or Three Jewels of Buddhism, which are the three core values of:

1. Buddha

2. Dharma (the teachings)

3. Sangha (the monastic community) These are also known as the Three Refuges, which are recited as part of Buddhist ordination ceremonies: "I take refuge in the Buddha, I take refuge in the Dharma, I take refuge in the Sangha." In Pali: *Buddham Saranam Gacchami; Dhammam Saranam Gacchami; Sangham Saranam Gacchami*"



78 Bottom: Worshipping dharmachakra pillar

Middle: Ayaka pillars flanked by lions and the jataka stories

Top: Row of Purnabasubha and triratna symbols

Drum Slab

3rd Century AD

H 128cm, W 91.2 cm, Th 17cm

BM 128, Barwell 103



- 79 Bottom: Dwarf carrying bowl, *purnakumbhas*
with halflotus
Middle: *Dharmachakra* worship Top : Half
portion of the slab is mutilated
Drum Slabs
3rd Century AD
H.112.5 cm; W.95.75 cm; Th.(base) 12cm
BM 121, Barrett 104



- 80 Bottom portion alone is available.
Visvantara Jataka
Drum Slabs
3rd Century AD
H.48.75 cm; W.108.65 cm; Th.(base) 6.5cm
BM 122, Barrett 105

The *Bodhisattva*, born as Prince *Vessantara*, was banished from the *Sibi* kingdom in *Vanka* as a punishment for giving away his supernatural elephant, endowed with a power of bringing rain to the *Brahmanas* of the draught-stricken kingdom of *Kalinga*. *Vessantara* left *Sibi* with his wife, *Maddi*, his two sons and a daughter in a gorgeous chariot to Mount *Vanka*, where the family lived in a hermitage provided by *Sakra*. There *Vessantara* made a gift of his two sons to the Brahmana, *Jujuka*, and even given away his wife to *Sakra*, disguised as a Brahmana, on his asking. In appreciation of *Vessantara*'s supreme sacrifice, *Sakra* gave her back to *Vessantara* who was reunited with his father by the grace of *Sakra* and the children of *Vessantara* were freed by his father by paying ransom to *Jujuka* ((Prof. Cowell, E.B., Editor, 1999, Vol.VI, p.246).



81 Devar Pillar.

3rd Century AD

H 131.25 cm, W 26.25cm, Th 9cm

BM71, Barret 107. Mackenzie Collection

Worship of Dharmachakra pillar flanked by horse riders.



82 Worship of Dharmachakra pillar flanked by *murtis*.

(a loving couple)

Devar pillars

3rd Century AD

H 128.25 cm, W 13.75cm, Th 7.5cm

Lit. Ashton 1949, 23.

BM 123, Barret 108

83 Dvarapalas

3rd Century AD

H 127.5cm, W 26cm; Th 6 cm

Inscription: published in Ferguson 1873.

pl XCVII, 12 (Noted by Cunningham),

Lodder no 1217

BM13, Bennet 110



84 Dvarapalas

3rd Century AD

H 137.5cm, W 18.75cm; Th (base) 9cm

Inscription: unpublished

BM81, Bennet 108; Mackenzie Collection. Great departure,
seated Buddha in two rows and at the top. Stupa worship

R5: Drum pillars

3rd Century AD

H 126 cm; W 18.1 cm, Th (base) 12 cm

Inscription: unpublished.

DM94, Barrett 111

Bottom: Divine Dwarf (Gana) Carrying bowl

Above: Departure of Siddhartha, Seated, Avastikasana under a canopy.

Top: Superswift Dharmachakra



R6: Bottom: Divine Dwarf (Gana) carrying bowl on its head.

Above: Chakravarti Mausoleum

Sainted Buddha/Top: stupor worship

Drum pillars

3rd Century AD

H 137.5 cm, W 17.5 cm, Th 10 cm

Inscription: unpublished.

Denki, Barrett 112



87 Great Departure

Dharmapalas

3rd Century AD

H 180 cm, W 81.25 cm, Th (base) 15 cm

BM36, Barret 106



88 Bottom: Bodhi tree worship

Middle: Dharmachakra worship

Top: Stupa worship

Dome slabs

2nd Century AD

H 235 cm, W 91.5 cm, Th 12 cm

Lit Fouquer 1988, pl X, fig. 1

Inscription: Lusium, No.1227

BM33, Barret 59,



89 Bottom: Bodhi tree worship

Top: Dharmachakra worship

Dome slabs

3rd Century AD

H 137.5 cm, W 18.75 cm, Th 9 cm

Inscrplate, unpublished.

BM32, Barret 109



90 *Sage worship*

Dome slab

2nd Century AD

H.71.25 cm, W.77.5cm, Th.13cm

BM95, Barrett 61

Sage symbolised Buddha before his depiction as human form from Cave 2nd Century AD.



91 *Bottom: Sage worship Top: Row of rampant lions and at the top*

Thrones

Dome slab

2nd Century AD

H.137.5 cm, W.83.75 cm, Th. 11cm

BM96, Barrett 65



92 *Bottom: Sage worship Top: Row of running horses and at the top*

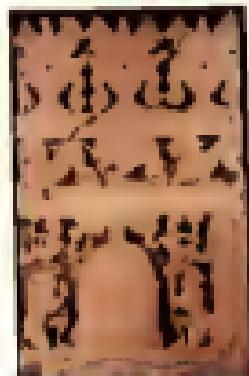
Thrones

Dome slab

2nd Century AD

H.137.75 cm, W.86.75 cm, Th. 12.5cm

BM97, Barrett 69



93 Offerings under worship
Dome slab
2nd Century AD
H: 74.3 cm, W: 36.8 cm, Th: 12 cm
BM113, Barrett 62



94 Bottom: Sheep worship Top: Row of rams and at the top
Thrusts
Dome slabs
2nd Century AD
H: 143.1 cm, W: 84.3 cm, Th: 13 cm
Lit. Stern and Bonatz 1952, pl. XXXIXB
BM114, Barrett 64



95 Bottom: Sheep worship Top: Row of rams and at the top
Thrusts
Dome slabs
2nd Century AD
H: 143.1 cm, W: 80 cm, Th: 11 cm
Lit. Stern and Bonatz 1952, pl. XXXIXA
BM115, Barrett 65



96 Dancer statue shown a jataka with a parvahashika

2nd Century AD

H 53.75 cm, W 41.25 cm, Th. 14.5 cm

BM96, Barrett 63

Ayashiki is a female earth spirit, accepted as a symbol of fertility by the Hindu, Buddhist, and Jain faiths. She is usually portrayed as a wide-hipped, voluptuous woman, who can cause a tree to bear fruit simply by touching it with her foot. The full potuva shows fertility or prosperity.



97 Top Row of rampant lions and at the top: Devatas

Dancer slabs

2nd Century AD

H 77.5 cm, W 82.5 cm, Th. 11 cm

BM 116, Barrett 69



98 Top Row of running horses and at the top: Devatas

Dancer slabs

2nd Century AD

H.76.25 cm, W 51.8 cm, Th. 11 cm

BM98, Barrett 68

Rampant lions have been viewed and described as running horses by some



99 *Trivikrama*

Bone slab

1st Century AD

H 67.5cm, W 61.8 cm, Th 8cm

BM43, Barret: 16/19



100 Chakravarti Monarchs flanked by dwarfs (Dvija-bearers) and chain-umbrella bearers - right by dandamuyaka

Bone slab

2nd Century AD

H 167.7cm, W 110.8cm, Th 9cm

Inscription: Published in Ferguson 1873,

pl XCIX, 19, Lesters, no 1234

Lit: Acharya 1946, 12, pl 17

BM45, Barret: 70



101 Chakravarti Monarchs with queen and attendants

Bone slab

2nd Century AD

H 216.25 cm, W 98cm, Th (base) 18-cm

Inscription: Published in Ferguson 1873,

pl XCIX, 10, Lesters, No 1215

BM56 Barret: 71



102. Deori slab

2nd Century AD

H. 117.3 cm, W 113.75 cm, Th 2.5 cm

Lit: Yasuda 1966, 249-50, pl XXVIIIb

WM51, Barwell 72

Mātulihuka - Naga: Mātulihuka protected the Buddha from a terrible storm for over a week. The naga got their own share of the robes of the Buddha which were protected by them even from king Asoka. It also shows the great departure from the palace



103. Great departure from the palace to get jāṇava

Deori slab

2nd Century AD

H. 123.3 cm, W 86.2 cm, Th. 11 cm

Inscription: published in Lederer No 1226,

WM51, Barwell 73



104. Maya's dream

Deori slab

2nd Century AD

H 89.1 cm, W 60cm, Th 12.5 cm

WM51, Barwell 74



105. Fragment

Deori slab

2nd Century AD

H 28 cm, W 26 cm, Th 10.5 cm

Rep 129



106 *Purushashikha* - An overflowing vessel full of water and flowers symbolizing inseparability.

Dome slab

2nd Century AD

H. 137.5 cm, W. 81.25 cm, Th. (base) 15 cm

Inscription: Letters no. 1228 (not read).

BM54, Baratti 73



107 *Purushashikha*

Dome slab

2nd Century AD

H. 106 cm, W. 82.7 cm, Th. 6.8 cm

BM117, Baratti 34



108 *Purushashikha*

Dome slab

2nd Century AD

H. 57.5 cm, W. 76 cm, Th. 10 cm

BM118, Baratti 77



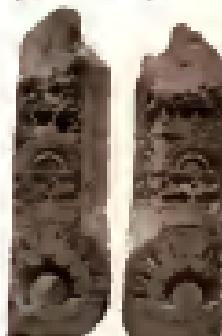
109 Upright stones with
dharma chakra and floral
designs
Pillar Fragments
1st century BC
H. 295.5cm, Diam. 38.75 cm
Inv. nos. published in
Fergusson 1873,
pl. XXXIX, 5; Ludlow, no. 1210
Lit. Stern and Boenig 1992,
pl. XXXVIII D (detail of base);
BM 109, Barwell 26



110 Lotus medallions
Pillar Fragments
2nd century AD
H. 95 cm, W. 25 cm, Th. 17.5 cm
BM 63, Barwell 26



111 Broken upright panels with lotus medallions
Pillar Fragments
2nd century AD
H. 115 cm, W. 38.75 cm, Th. 24.5 cm
BM 103, Barwell 26



112 Fragment depicting half-lotus medallion with seated lady

Pillar Fragments

2nd century AD

H. 40 cm, W. 39 cm, Th. 6 cm

BM 64, Barrett 27



113 Upright stone with lotus medallion

Pillar Fragments

1st-2nd century AD

H. 177.5 cm, W. 33.7 cm, Th. 14 cm

Inscription: published in Ferguson 1873,

pl. XCIX, 6; Lavers, no 1211

BM 62, Barrett 28



114 Inscribed upright stone with half-lotus medallion

Pillar Fragments

c. 1st-2nd century AD

H. 185 cm, W. 34.7 cm, Th. 13.5 cm

Inscription: published in Ferguson 1873,

pl. XCIX, 7; Lavers, no 1212

BM 63, Barrett 24



115 Fragment upright stone with lotus modulation Pillar Fragments

c 2nd century AD

H. 76cm, W 33.7 cm, Th (max) 25 cm

Inscription - published in Pargana 1873,

pl XCIX,3, Lenders no 1208

BM 104, Barrett 25



116 Parshavabandha - with black bands at the bottom.

Pillar Fragments

c 1st-3rd century AD

H 143.75 cm, W 28 cm, Th. 30cm

BM 45 , Barrett 22



117 Stambhapurnak - the base for fixing the pillar with lotus design

Pillar Fragments

2nd century AD

H. 17.5cm, Diam(max) 45 cm, Diam. of opening 17.5 cm

BM 111(a)-(f), Barrett 14

In Hindu, Jain and Buddhist temple architecture the pillars are fixed at the top and bottom by necks and flange socket joints.



118 Guardian Lions

2nd century AD

H. 108cm, W 32.5 cm, L (side) 60cm

BM. 106, Barrett 47



119 Guardian Lions

2nd century AD

H. 112.5cm, W 37.5 cm, L (side) 60 cm

BM. 106, Barrett 48



120 (Shashkipada - the footprints of the Buddha)

1st century BC / 1st century AD

H. 67.5 cm, W 81.8 cm, Th 8 cm

BM. 40, Barrett 18/19



121 *Buddha*

1st century BC

H: 67.5 cm, W: 46.25 cm, Th: 15 cm

BM 17, Barrett 20



122 *Buddha* (fragment)

c 1st- 2nd century AD

H: 13.5 cm, W: 13-15 cm, Th: 8 cm

BM 42, Barrett 21



123 *Anubhava Avolokitesvara* standing – Later period sculpture

Circa 8th century AD

H: 77.5 cm, W: 40 cm, Th: 18 cm (base) Lit: Barrett 1954a, fig 3

BM 59

Anubhava Avolokitesvara standing – Later period sculpture

c 8th century AD

H: 77.5 cm, W: 40 cm, Th: 18 cm (base) Lit: Bowen 1994a, fig 3

BM 59



Avolokitesvara is the most popular of the Buddhist *Avatars*. Most of the early *Dharanis* (*A Dhāraṇī* is a type of ritual speech similar to a mantra) invoke him and seek refuge in him. *Avolokitesvara* is the spiritual son of the Divine Buddha *Avalokiteśvara* and his *Sakhi* *Pundarīka*. Along with him he presides over the present *Kalpa* (in Hinduism, four *Yugas* or world periods,

Chatur Tugra - Krura, Visha, Devapura and Kala constitute *an Kalpa*. After a *Kalpa*, grand destruction takes place. This concept was adopted in Buddhism. The present *Kalpa* is called *Makuta Kalpa* where five Buddha's will appear in succession. *Kakusandha*, *Koudayana*, *Kasyapa* and *Gautama* with one remaining to appear is *Maitreya*. He is to rule over the universe during the period between *Mahaparinirvana* of the *Masaka* Buddha, *Gautama* and the appearance of the future Buddha, *Maitreya*.

124 *Avalokitesvara Mahayana* seated on a throne

Later-period sculpture

c. 8th century AD

H. 121.8 cm, W. 63.5 cm, Depth 20 cm

Lit. Barrett 1954a, 47 (1), Knob 1986, fig. 462B



Scholars have identified *Malavirñi* as the oldest and most significant *Avalokitesvara* in Mahayana literature. *Malavirñi* is first referred to in early Mahayana texts such as the *Prabhâprabhâvratâtra* and through this association very early in the tradition he came to symbolise the embodiment of *prajña* (transcendent wisdom). The *Lotus Sutra* assigns him a pure land called *Vimala*, which according to the *Avatârasaka Sûtra* is located in the East. His pure land is predicted to be one of the two best pure lands in all of existence in all the past, present and future. When he attains Buddhahood his name will be Universal Sight. In the *Lotus Sutra*, *Malavirñi* also leads the Naga King's daughter to enlightenment. He also figures in the *Pindolaśrî Nidâsa Sutra* in a debate with *Pindolaśrî Bodhisattva*.

125 Standing *Avalokitesvara Hayagriva*

Later-period sculpture

Early 8th Century AD

H. 124.3 cm, W. 36.1 cm, Depth 34 cm (base)

Lit. Barrett 1954a, 44, fig. 4a

BMI 126

Hayagriva (from Sanskrit *vajra*, "thunderbolt" or "diamond" and *piśa*, lit. "in the hand") is one of the earliest bodhisattvas of Mahayana Buddhism. He is the protector and guide of the Buddha, and used to symbolise the Buddha's power.



Kṣitigarbha is exclusively represented in Buddhist iconography as one of the three protective deities surrounding the Buddha. Each of them symbolizes one of the Buddha's virtues: Māyadevi (the manifestation of all the Buddha's wisdom), Avalokiteśvara (the manifestation of all the Buddha's compassion) and Kṣitigarbha (the manifestation of all the Buddha's power as well as the power of all 3 Tathāgata). (The term is often thought to mean either "one who has thus gone" (tathā-gata) or "one who has thus come" (tathā-āgata). This is interpreted as signifying that the Tathāgata is beyond all coming and going, beyond all temporary phenomena. There are, however, other interpretations and the precise original meaning of the word is not certain.)

Furthermore, Kṣitigarbha is one of the earliest Dharmapalas and the only Buddhist deity to be mentioned in the Pali Canon as well as be worshipped in the Shaolin Temple, Tibetan Buddhism, and even Pure Land Buddhism (where he is known as Mahākāshaprapta and is one of a Triad comprising Kṣitigarbha, Amida and Avalokiteśvara). Manifestations of Kṣitigarbha can also be found in many Buddhist temples in Japan as Dharma protectors called Myo. Kṣitigarbha is also associated with Arhats who are venerated as Fudo-Myo in Japan where he is attributed as the holder of the Kyo.

126. Bodhisattva Chāudā

Later period sculpture

9th Century AD

H.109.3 cm, W.49.6 cm, Depth 17.5 cm Lt. Fouquer 1900,
14Ch6, fig 24;

Bhattacharya 1924, 111-2; gl. XXXVII; Barrett 1994a, 44-5, fig. 1b,
12M 127

In Buddhism in the Mahāparinirvāna Sutta of the Pali canon, Kāndī or Chāudā was a blacksmith who gave the last meal as an offering to Buddha. Falling violently ill, The Buddha instructed his attendant Arhats to convince Chāudā that the meal eaten at his place had nothing to do with his passing away and that his meal would be a source of the greatest merit as it provided the last meal from Buddha. Buddha recovered from his illness before he attained parinirvana.



The precise contents of the Buddha's final meal are not clear, due to variant scriptural traditions and ambiguity over the translation of certain significant terms, the Theravāda tradition generally believes that the Buddha was offered some kind of pork, while the Mahayana tradition believes that the Buddha consumed some sort of truffle or other mushroom. These may reflect the different traditional views on Buddhist vegetarianism and the precepts for monks and nuns.

127 Standing image of the Buddha

Later Period Sculpture

c. 7th-8th century AD

H 148.6 cm, W 41.9 cm, D (base) 27 cm

Lit. Baroni 1954a, 45-53 Pl. 4b

BM 128



128 *Precious Umbrella*

Later Period Sculpture

c. 6th to 7th century AD

H 7.5 cm, W 35.6 cm, Th. 1.3 cm

Lit. Baroni 1954a, 42, fig. 1a

BM 68



129 *Naga Mochihinai*

Later Period Sculpture

7th to 9th century AD

H 47.9 cm, W 21.8 cm, Th. 4.3 cm

Lit. Baroni 1954a, 44

BM 61



130 Inscription Slab

H.147.3 cm; W.44.5 cm, Th.7.5 cm

Lit. Prinsep 1837, 218-33, Scwell 1880,

63-6, pl.IV

BM 67; Mackenzie Collection



131 Votive Stupa flanked by *chauryi* bearers

Miscellaneous fragments

3rd century AD

H 52.5 cm; W.37.5 cm, Th.6.8 cm

BM48, Barrett 121



132 Part of a drum slab with a row of animals

Miscellaneous fragments

3rd century AD

L.,(longest surviving side) 40 cm;

W 38.75 cm

Depth (rim to interior base) 2.5 cm

BM 124, Barrett 122



122 Dhyani Buddha

Marble torso fragments

2nd century AD

H 39 cm, W 16 cm, Th. 8 cm

BM 138



Dhyani-Buddha in Mahayana Buddhism, and particularly in Vajrayana (Tantra) Buddhism, any of a group of five "self-born" celestial Buddhas who have always existed from the beginning of time. In Vajrayana Buddhism, the Five Dhyani Buddhas, also known as the Five Wisdom Buddhas, the Five Great Buddhas and the Five Jinas (Sanskrit for "conqueror" or "victor"), are representations of the five qualities of the Buddha, Akshobhya (In Vajrayana Buddhism, Akshobhya, "Invincible One", is one of the Five Wisdom Buddhas, a product of the Adibuddha, who represents consciousness as an aspect of reality. By convention he is located in the east of the Diamond Realm and in the land of the Eastern Pure Land Abhirati ("The Joyous"), although the Pure Land of Akshobhyas western counterpart Amritabha is far better known. His consort is Lachuna and he is normally accompanied by two elephants. His colour is blue-black and his attributes include the bell, three robes, and staff, along with a jewel, lotus, prayer wheel, and sword. He has several emanations), Amoghasiddhi (Amoghavajra is one of the Five Wisdom Buddhas of the Vajrayana tradition of Buddhism. He is associated with the accomplishment of the Buddhist path and of the destruction of the poison of envy. His name means He Whose Accomplishment Is Not In Vain. His Shakti/consort is Tara, meaning Noble Deliverer or Noble Star and his mounts are parrot. He belongs to the family of Karmu whose family symbol is the Double vajra/thunderbolt), Ratnasambhava (Vairocana) (Sanskrit: "Therapeutic") also called Mahavairocana ("Great Therapeutic"), the supreme Buddha, as regarded by many Mahayana Buddhists of East Asia and of Tibet, Nepal, and Java), Ratnasambhava (Ratnasambhava) is one of the Five Dhyani Buddhas (or "Five Meditation Buddhas") of Vajrayana or Tantric Buddhism. Ratnasambhava's mandala and mantra focus on developing equanimity and equality and, in Vajrayanabuddhism thought is associated with the attempt to destroy greed and pride. His consort is Manjushri and his mount is a horse or a pair of lions. His wrathful manifestation is Gaudari. Often reflected in his retinue is the worldly abhisekhaṇī (Anubhāga). Amitabha (Amitabha is a central Buddha described in the scriptures of the Mahayana school of Buddhism. Amitabha is the principal Buddha in the Pure Land sect, a branch of Buddhism practiced mainly in East Asia, while in Vajrayana Amitabha is known for his longevity attribute, magnetizing red fire element, the aggregate of discernment, pure perception and the deep awareness of emptiness of phenomena. According to these scriptures, Amitabha possesses infinite merits resulting from good deeds over countless past lives as a Bodhisattva named Dharmakara. "Amitabha" is translatable as "Infinite Light," hence Amitabha is also called "The Buddha of Inmeasurable Life and Light")

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CHAPTER - XIII

AMARAKAATT SCULPTURES IN THE MADRAS GOVERNMENT MUSEUM, (CHENNAI MUSEUM)

(The descriptions below are based largely on the book by Alayappan, A. and Srinivasan, P.R.
1952 E.E. 1998 Reprint)

Serial numbers in this catalogue denote the Association Number of the sculpture.



- 1 Lower part of pillar 150 CE
Star
Height- 155.5 cm
Breadth - 85 cm
Width- 31 cm

Width is called Thickness- T- in British Museum
perhaps
- On either side are half-lotus designs over a border of foliage

2 The Buddha 200-250 CE

The Buddha a hunches. Completely deteriorated

*3 Fragment of pillar | 50 AD

H. 98Cm

B. 96 cm

W. 28 cm

The sculpture in the broken circular panel at the top depicts the scene of *Mara* in council with his sons. When the Bodhisattva sat under the *Bodhi* tree with the firm resolve to get enlightenment, *Mara*, the god of Evil in Buddhism was perturbed and wanted to discomfit the *Bodhisattva*. He discussed his plan of attack with his four sons who, except one, agreed. They accordingly attacked the *Bodhisattva* but were vanquished. *Mara* then prostrated himself before the Buddha, accepting defeat. The court of *Mara* is shown in the sculpture. The three vertical panels below represent the story of the wicked king who chopped his infant son into bits. (*Chulladhammapala Jataka*). King *Mahapratapa* of Benares had a son by name *Dharmapala* who was the Bodhisattva or the future Buddha. The queen, *Chanda*, was very fond of the child. Once when she was fondling her child she did not accord him the usual reception. He at once ordered the execution of the baby, who he thought, would become a rival in future. The king's order was carried out despite the implorations of the queen. She also died on the spot unable to bear the ghastly sight. (Prof. Cowell, E.B., Editor,(1999), Vol.III ,p.117).

Here, the panel on the left shows the queen fainting at the approach of the messenger. The attendants try to protect the child. The central panel shows the king forcibly dragging the child. The next panel shows the king trampling upon the kind executioner who refused to kill the child, and another executioner with an axe.

4 Worshipper 100 CE.

H. 48

B. 42

W. 14cm

Headless and seated, his heavy ornaments and simple drapery are of interest.



52 Cruciform 150 AD

H. 99 Cm
B. 102 cm
W. 75 cm

The Sculpture represents the last scene of the story of Nidhara, the wise one (Nidhanaputtha Jataka) Nidhara was the minister of Dharmasayya Kshatra, the king of Andraprastha. Having heard about Pishara, Pissaka, the queen of the Nag King, Shaka (the Lord of the Heaven), longed to hear him preach the Dharma (the Law of good) to man. She pretended to be ill and told her husband that only Nidhara's heart would cure her. The king, not catching her meaning was worried and did not know how he could satisfy her. Fortunately his daughter, Prasada came to his help. She proclaimed that she would marry the man who could bring Nidhara's heart. A young youth named Pissaka understood the task, went to Andraprastha and won Nidhara as a prize in a game of dice played between him and Dharmasayya. While returning by air, he asked Nidhara to cling to his horse's tail, and also tried to kill him to get hold of his heart. Nidhara, by his preaching, converted him ultimately. Then Pissaka took him to Nagaloka on the horse's back, where he preached to the king and queen. (Prof. Cowell, E.B., *Bijak*, (1999), Vol VI, p. 126)



The sculpture shows Nidhara seated on a throne in the centre and preaching the Dharma. The Naga King and his queen are listening to him, seated on the floor. That the scene takes place in a pleasure garden is suggested by the lotus pond in the foreground. The scene above shows the serial journey of Pissaka, in his steed followed by dwarfs. Nidhara is shown clinging to the horse's tail. The foot rests the dress and ornaments of the Nag king and queen are noteworthy.



53 Casting Fragment 150 CE

H. 62 cm
B. 87 cm
W. 22 cm

The sculpture is unidentified. Note, the gateway, the conventional umbrella and makuta lying on his animal's head

7 Octagonal capital rounded at the top 150 CE

H. 39 cm

B. 39 cm

W. 35 cm

It has window designs enclosing human heads on alternate faces.

(Similar designs decorated the cornices of the early Pallava cave temples in the Tamil Country)



8 Cross base 150 CE

H. 80Cm

B. 84Cm

W. 22Cm

Lotus designs on either side



9 Relic casket

H. 29Cm

B. 29cm

W. 34cm

It is made of red sand stone



*10 Casing fragment 150 CE

H. 80cm
L. 202cm
W. 28 cm



The sculpture represents the scene of the temptation of the Bodhisattva by Mara. The sculpture shows on the right, two men entering a gateway. Above, there are two flying devas (celestial).

In the next space, Mara with a belly hand is seated on a throne, and three of his four sons on stools in front hurry away. The top portion of the next scene shows the march of Mara's retinue. The bottom left corner shows Mara twice before an empty throne which suggests the Bhaddha. First, he attacks the throne with the cudgel in his right hand, and next he prostrates himself before the throne. The inscription at the top No. 66 (III A, 7)

Terr. . . . 1. *Indra vishnu muktiya Mahavira Mahaviraya Yagya*
ca dhananjayam sambhava

means "A casing slab given as gift, by the slaves of the merit, Mahavirka, the wife of Mahavira, the uncle of Kastura and Nagya."



II. Cross bar 150 CE

H. 78Cm.
B. 89cm
W. 23 cm

Contains lotus design



I2 Octagonal capital rounded at the top 200-250 CE.

H. 38cm
B. 36cm
W. 39cm

The windows on alternate floors are shown above railing Patterns



13 Cross bar 150 CE

H. 24cm

H. 83cm

W. 24cm

Concentric lotus designs



*14 Cross bar with sculptured medallion 150 CE

H. 91 cm

H. 162 cm

W. 39 cm

The sculpture represents the story of the taming of the fierce elephant, Nalaguru. The Buddha (bodhisattva) had a cousin called Devadatta who, impelled by sheer jealousy wanted to do away with the Buddha. Having failed in many attempts, Devadatta conspired with the palace officials and succeeded in letting loose the fierce elephant, Nalaguru, to attack the Buddha. But the fierceness of the animal vanished at the sight of the Buddha before whom it crouched in all humility. The sculpture shows on the left the elephant doing havoc in the street. The people on the balcony watch the commotion with sympathy. On the right, the animal is shown kneeling before the Buddha who is represented by the flaring pillar (now broken off). Behind the Buddha's symbol are his disciples. The umbrella and architectural features such as the gateway towers and balconies are noteworthy.

15 Base portion of pillar 150 AD

H. 65 cm

H. 87 cm

W. 15 cm

The knob at the centre has the figure of a five hooded serpent. Below the knob is the border of foliage, its curves enclosing figures of lions. Foliage issues forth from the mouths of snakes called *sarpa gata* by Dawson in the 19th Century AD (Dawson, John, (1978), p. 195) usually mythological sea monsters shown at both ends (Ayyappan, A and Srinivasan, P.R., (1998), p. 54).



16 Divine Dwarf (guru) 150 CE

H. 54 cm

B. 38 cm

W. 14 cm

The figure is shown supporting a person whose right foot is all that remains. The knot of hair and the military cross band of the dwarf are interesting.



***17 Cross bar with sculptured modulation 150 CE**

H. 69 cm

B. 105 cm

W. 19 cm

The sculpture depicts the story of the presents of king Sandhava. King Sandhava of Sandhavika received two presents consisting of a costly wreath and a precious sandal - wood. He distributed them to his two daughters. They in turn offered them to the Buddha, *Suddhāvattha Upasītī*. As a result of this in their later rebirth, the elder of the two princesses was born as Mayadevi, the mother of Gautama, and the younger attained sainthood. (Prof. Cowell, E.B., Editor, (1999), Vol. VII, p 246)

In the sculpture the king is shown on a throne, attended by eleven - bearers. To his right are his two daughters, the first seated and attended by maid servants and the second standing near the throne. Below the king's throne are pages offering presents. Some men are shown on the right coming through an arched gate adjoining the palace. A horse and an elephant are also seen. The king's throne with swaying lions, the pages in tonic with curly hair, the coiffure of the maid servants at the feet of the seated princess and the archway are noteworthy.



18 Pillar base 150 CE

H. 64 cm

B. 78 cm

W. 33 cm

Border of lotus leaves and bud.



19 Pillar base 150 CE.

H: 114 cm

B: 78 cm

W: 33 cm

Contains border of lions.



*20 Fragment 200-250 CE.

H: 29 cm

B: 73 cm

W: 14 cm

Shows walk out figures of lion, bull and man.



21 Casing slab (broken) 200-250 CE

H: 68 cm

B: 88 cm

W: 13 cm

The Buddha is shown under Bodhi tree. Below him are worshippers.



22 Casing slab (broken) 200-250 CE

H: 68 cm

B: 90 cm W: 14 cm

Dogara Mero's attack on the Bodhisattva. In the sculpture the Bodhisattva is seated on a high pedestal. On his left stands Mero (head missing) holding a long bow. Below the Bodhisattva's feet



are dwarfs, the hosts of Mara. Flanking these dwarfs are Mara's daughters. The body of a dwarf shown as a human face is interesting.

*23 Fragment 300-250 CE

H: 40 cm
B: 13 cm
W: 8 cm

Shows a Buddha with halo, a flying Deva and a chariot bearer



*24 The Buddha 300-250 CE

H: 12 cm
B: 30 cm
W: 4 cm

The partly raised figure carved in a niche is shown standing on a full blown lotus. The inscription on the lotus reads "of Buddha of Nalakosha, etc."



25 Pillar fragment 100 BC

H: 80 cm
B: 28 cm
W: 4 cm

Shows archaic lotus designs



*16 Fragment of casing slab 200-250 CE

H: 31 cm
B: 16 cm
W: 5 cm

It shows part of a pilaster on top of which two recumbent winged lions are placed back to back.



*17 Fragment of casing slab 200-250 CE

H: 18 cm
B: 27 cm
W: 4 cm

It contains portions of two seated persons and of a recumbent deer. The entire piece represents the Buddha's sermon in the Deer-Park.



28 Fragment of frieze 200-250 CE

H: 59 cm
B: 41 cm
W: 5 cm

Showa a Dharmachakra rolling pattern and a border of elephants and lions.



*19 Fragment 200-250 CE

H. 17 cm
B. 14 cm
W. 9 cm

A seated male figure is shown in the attitude of exploring. He wears a dhoti and a shawl and is fully robed. On his left is a square - like object.



20 Casing slab (broken) 200-250 CE

H. 70 cm
B. 91 cm
W. 8 cm

Buddha seated on a lion throne shown opposite the gateway of a miniature Stupa. Below him are two Nagas worshipping him. A group consisting of a standing nobleman, a seated lady and a dwarf carrying a tray is seen on either side of the gateway.



21 Casing slab (broken) 200-250 CE

H. 69 cm
B. 87 cm
W. 13 cm

First Session in the Deer park. Two men of rank with hands joined are shown below.



22 Casing slab (broken) 200-250 CE.

H. 70 cm
B. 91 cm
W. 9 cm

Partly preserved miniature stupa is seen. Opposite the gateway is the figure of a five hooded serpent which is worshipped by two nags below.



33 Casing slab (partly broken) 200-250 CE

H: 70 cm

B: 91 cm

W: 9 cm

The sculpture represents the story of Suyata feeding the Bodhisattva. Suyata was the daughter of Suvana, a rich man of Uruvela. She promised rich offering to a Nigrodha tree if her wishes were realized. Things happened as she prayed for. She accordingly made preparations to fulfil her promise. When the Bodhisattva went to the Uruvela forest and sat under the Bodhi tree the surrounding place was illuminated. Having heard of this, Suyata went to him (Bodhisattva) and offered him the specially prepared porridge which he accepted. In the sculpture, the Bodhisattva is seated on a throne and Suyata is seen with a jug in her hand. Behind her is a woman carrying the vessel containing the rice porridge. Suyata's son is also seen here.



34 Pillar fragment 150 CE

H: 39 cm

B: 47 cm

W: 6 cm

It has a border of lotus creeper designs



35 Fragment 200-250 CE

H: 21 cm

B: 29 cm

W: 6 cm

Contains figures of noblemen.



36 Head of a Bodhisattva 200-250 CE.

H. 15 cm

B. 13 cm

W. 11 cm

Greek style Kandahar (Gandhara region)



37 Fragment 100 BC

H. 36 cm

B. 48 cm

W. 5 cm

The lotuses and vase are done in archaic style.



*38 The Buddha 200-250 CE.

H. 50 cm

B. 21 cm

W. 4 cm

Standing, his robe covers his entire body except the right shoulder.



*39 Fragment 150 CE.

H. 31 cm

B. 15 cm

W. 5 cm



*40 Fragment 150 CE

H. 22 cm
B. 17 cm
W. 4 cm



*41 Fragment 150 CE

H. 17 cm
B. 12 cm
W. 5 cm



*42 Fragment 150 CE

H. 38 cm
B. 27 cm
W. 6 cm



Shows the top portion of a pilaster with spiraled figures of lion and bull

*43 Fragment 200-250 CE

H. 22 cm
B. 20 cm
W. 6 cm



Flying deer carry the head discs of Sudharma. The inscription means, "the prince Sri Champa"

44 Fragment 100 BC

H. 116 cm
B. 48 cm
W. 4 cm

Shows a Devata over a lotus which is supported by a rail. Below the rail are two half lotuses. Further below is part of the capital of the pilaster on which are winged horses placed back to back. The roof portion of a building with a charya (A sacred object in a structure) window is also seen (Ayyappan, A and Srivatsan, PR., 1952 II, 1999 Reprint)



45 Fragment 100 BC

H. 54 cm
B. 34 cm
W. 6 cm

On the left there is a border of lilies and other flowers. In the border at the centre, a human figure with a peculiar head - three, heavy ear-rings and simple dress is shown. (Similar features are found in the figures from Bharhut and Sanchi). On the right a man with hands joined together, riding a horse.



46 Fragment (worn out) 200- 250 CE

H. 47 cm
B. 32 cm
W. 4 cm

A shaga within an enclosure is shown. Women are entering through the gateway



47 Casting slab (broken) 200-250 CE.

H. 136 cm

B. 85 cm

W. 7 cm

A massive rishi is seen with lions guarding six gateways. A dva offering flowers and a dwarf beating a drum is shown at the top right corner. There is a band below, which shows at its centre a Bodhi tree which is being approached by a group of elephants from either side.



48 Lower part of pillar 150 CE.

H. 112 cm

B. 82 cm

W. 20 cm

Half lotus and a border of conventional meander and lion designs



49 Casting fragment. Pillar upright stone 150 CE.

H. 72 cm

B. 53 cm

W. 6 cm

Ghoshakanta (Upari)

The sculpture depicts the story of Ghoshakanta, the Gorkhata (Ghoshakanta Upari). The treasurer of Kausambi was told by astrologers that a boy born on a particular day would recognize him as treasure. Though his wife was pregnant a son was not born to him on the appointed day. The unfortunate treasurer then searched for the boy born on the day who happened to be Ghoshakanta, the last - away son of a courtesan. The treasurer then tried his best to kill the child. Meanwhile years elapsed. At last the treasurer sent Ghoshakanta to his superintendent in the village with a letter which was nothing but Ghoshakanta's death warrant. On the way Ghoshakanta took rest in the district treasurer's house where the letter was seen by his daughter who devoting to marry Ghoshakanta, tore the letter, and substituted another



instructing the supervisor-queen to get Ghoshahe married to her. The marriage took place and subsequently Ghoshahe became the treasurer of Kosarwa. At the top right corner of the sculpture, Ghoshahe is shown sleeping and a woman, the daughter of the district treasurer, approaching him. The lamp in her hand suggests that it is night. Lying down the supervisor-queen is conducting the treasurer's daughter to get her married to Ghoshahe. On the right is the newly built mansion which Ghoshahe and his bride are shown entering.

50. Fragment 100 BC

H. 57 cm

B. 41 cm.

W. 3 cm.

Upper part of the left side of a *Kalbi Sakalkayata* is preserved. A bough of tree is seen behind her. (The figure resembles the bracket-dyed figures of the Sanchi stupas)



51. Fragment 100 BC

H. 23 cm

B. 18 cm

W. 4 cm.



52. Casing fragment 150 CE

H. 114 cm

B. 37 cm

W. 4 cm

Mitanga Jataka

Once the Sudarshana was born as the son of an ascetic and was called Mitanga. He was very wise. Big *Daryangashila*, the daughter of a merchant of Benaras, disapproved him because of his low birth. In order to obtain her, Mitanga lay starving at her door for six days. At the end of the period,

she was given to him. As he was famished and weak, Dattamangalha carried him to his house. There they lived for some days. The Matsanga went out to do penance for seven days. At the end of the penance he obtained a lustrous body. Then he returned home and after informing Dattamangalha that she could soon begot a good son, he departed for the Hemalaya whencefrom he watched the death of his son. (Prof Cowell, E. B., Editor, (1999), Vol IV, p 235).

53 Coping fragment 150 CE

H: 34 cm

B: 33 cm

W: 4 cm



A human figure in the attitude of shooting an arrow and part of a tree are seen. The inscription means "of the daughter of the great couches".

54 Coping fragment 150 CE

H: 33 cm

B: 125 cm

W: 3 cm

Story of the Prince Mahapadma (Mahapadma Jataka)

The sculpture represents the story of the Prince Mahapadma, the virtuous (Mahapadma Jataka). King Srikrishna of Benares had a son named Padmavahana who was handsome and eighteen too. The king's second wife, failing in her attempt to make the prince yield to her lust and so, wishing to wreak vengeance on the prince misrepresented the case to the king. The king, believing her version to be true ordered that the prince should be buried alive from the mountain top. The powers of his subjects were off-set. But the prince escaped death through the help of a Naga king. Later on, knowing the truth that his wife was in the wrong, the king punished her and exhorted his son to return to the kingdom. The prince, having already renounced the world, did not wish to return home. In the end his benefactor, the Naga king himself, adored the prince. (Prof Cowell, E. B., Editor, (1999), Vol IV, p 116).



On the left is shown the Naga couple looking up to receive the prince. The central panel shows the Naga king and his queen adoring the prince. Behind them are hemispheres. The panel on the right shows a lake full of lotuses. The roofs of the huts and the headdress of the prince are noteworthy.

55 Casing fragment 150 CE. Part of Mahavishaka panel

Shiva worshipped by male and female

H. 58 cm

B. 43 cm

W. 5 cm

Pillar surmounted by case and with a worshipper on either side is shown



*56 Casing fragment 150 CE.

H. 77 cm

B. 52 cm

W. 6 cm

The sculpture depicts the story of Shaka gaining a nymph (Asura Kaliavasam)

Once a lovely nymph was born in the heavens. Four gods quarrelled to possess her. Finally they went to Shaka to settle their dispute. Desiring to get her herself, he told the gods that he would do without her. Then the gods departed after presenting her to Shaka. (Prof Cowell, E.B., Editor, (1999)).



In the sculpture on the left, the four gods and the nymph are shown. The next scene shows one of the gods pulling at her. The next scene shows another carrying her. The scene on the right shows two of them trying to get to Shaka. The scene above shows again these four gods under the balcony of a müssen. In the balcony are seated Shaka and the woman in asah (prayer) pose. The gods are shown without their usual turbans to indicate that they behaved like ordinary folk in the affair.

57 Casing fragment 150 CE..

H. 76 cm

B. 79 cm

W. 18 cm

Unidentified sculpture



On the left groups of horses and others are seated near an arched gateway, holding a discussion. Beside them are horses and an elephant. The mahout has only one animal. On the right turbaned men are advancing, with hands joined in adoration to the Buddha. An attendant (obliterated) holds an umbrella. The trees in the background suggest a garden.

58 Coping fragment 150 CE

H 13 cm
B 62 cm
W 11 cm

Lovakā Jataka

The sculpture depicts the story of Mitravindala, the unfortunate (*Lovakā Jataka*). As a result of a sin, a man suffered greatly in several births. Finally he was born to poor parents who, becoming still poorer after his birth, threw him out as they believed that he was the cause of their misfortune. This boy, Mitravindala, arriving at Benares after his wanderings, joined a school. Unable to adjust himself with his fellow students, he went to a far-off village, married a woman and lived outside the village. But the village people experienced severe famine and the king's wealth for seven years after Mitravindala's arrival there. So he was driven out from this place also. (Prof. Cowell, E B, *Editor*, 1999, Vol III, p 105).



At the top right-corner of the sculpture, Mitravindala is shown with his wife and two children near their hut. The lower scene shows him and his new grown-up boys. To the right of this scene his wife is seated and serving food, while a boy is eating. At the bottom an elephant is moving with difficulty in mud which indicates the drought in the village. The men on horseback are sent by the king to exact taxes from the people there. The noteworthy figures here are the simple headgear of the women, the only example of this kind of female headgear in the sculptures from Amaravati, the case basket, the huts with circular and angular roofs and the wall around the village, behind which Mitravindala had his hut.

59 Fragment of frieze 230-250 CE.

H 21 cm
B 38 cm
W 6 cm

The scene of *Rishabha's asking Buddha for his inheritance*

Rishabha was *Gautama's* son. When *Gautama*, the Buddha was staying in *Kalpvana* at *Rajagriha*, *Suddhodhana*, his father, sent ten chariots one after the other to fetch him to *Kalpvana*. Only the tenth succeeded in conducting the Buddha to the city, the



others having joined the order. On arriving at Kapilavastu, the prince *Rahula* was instructed by his mother to ask his father for his inheritance. The Buddha thinking that the noble inheritance that he could give his son was only the monkship, took *Rahula* to the forest and asked *Sariputta* to admit the prince into the order. The Buddha with a halo stands in the centre. Before him is *Rahula*, looking up to him while other persons, mostly women are watching the Buddha with reverence. To the right of the Buddha is *Kyagyu*. The panel on the left shows a "malaqvavat" instead of the usual mukuta (loving couple). The inscription means "...the elder (following) the noble life of the forest - dweller Dharmasayayana".

*60 Part of frieze 200-250 CE

H. 48 cm

B. 43 cm

W. 6 cm

The story of *Maya's dream* and its interpretation



One night after the mid-summer festival, the queen *Meyadevi* dreamt that the white elephant coming from the north with a white lotus in its trunk uttered a loud cry did abhorrence three and entered her womb through her right side. The king having been informed of this dream assembled the eminent Brahmanes of his city and after feeding them, requested them to interpret the dream of *Maya*. All of them were glad and told the king that the queen has conceived and a son would be born. They also told him that the boy would either be universal monarch or become a Buddha. The panel (broken) on the left shows *Maya* reclining and the Bodhisattva in the form of an elephant descending from the *Turaga* (Turaga is one of the six deva-worlds of the Karmabhatta, located between the *Tiloka* heaven and the *Nirmaṇa* hell-heaven. Like the other heavens, Turaga is said to be reachable through meditation). Heaven to enter her womb. The figure at her feet is a god who guarded her during the period of her pregnancy. The central panel shows the king in the court discussion with his counsellors. The panel on the right shows a *Mallava* couple. The inscription means: "(Left) by Buddha reading in the *Pakshavasa* of young *Mallavas* sister of ... The monk *Buddha* and *Cunda Buddha*".

61 Fragment of frieze

200-250 CE

H. 31 cm

B. 127 cm

W. 5 cm



Railing pattern alternating with floral designs and Trishula on the wheeled pair and a border of various animals are shown. The inscription means: "Pusa gift of alms by *Kala*, the wife of *Buddha*, the son of the householder *Kalinda*, a *Takshaka* (insectivore) with her son and sister".

62 Fragment 200-250 CE

H: 63 cm
B: 36 cm
W: 1 cm

A Yaksh beards a tree shown within a Chaitya window.



63 Casing fragment 150 CE

H: 85 cm
B: 40 cm
W: 4 cm

A large conventional flower garland is borne by yakshas. The central bight has the figure of a swan.



64 Casing fragment 150 CE

H: 85 cm
B: 126 cm
W: 2 cm

A large conventional flower garland is borne by yakshas. The central curve has the motif of worship of Dharmachakras Prabda



65 Base portion of pillar 150 CE

H: 130 cm
B: 62 cm
W: 28 cm

Half lotus designs are present on either side. On one side is a border of a lotus creeper enclosing two cones and on the other side is a border of hyacinths and a lotus creeper.



66 Lower part of pillar 150 CE

H 157 cm
B 89 cm
W 26 cm

On one side there is a border of bows pointing towards an overflowing vase and on the other side is a border of bows pointing towards a flower design



67 Lower part of pillar 150 CE

H 153 cm
B 86 cm
W 25 cm

On one side there is a half-lotus above a border of a creeper, over the half-lotus - three panels containing figures of *dwarfs*. The other side has two panels of sculptures representing the story of the conversion of *Kusa*. The princely youth, *Kusa*, of *Anagatavasa* became a monk without getting the consent of his father and his companions. On knowing this, they induced him to return home. Finally, however they themselves became monks. The central panel of sculpture shows *Kusa* approaching the Buddha shown as a pillar of fire. The left panel shows the father of *Kusa* bowing to the Buddha shown here too symbolically. In the panel on the right are the companions of *Kusa* all reverence for the Buddha. The cross belt and the band on the stomach of the dwarfs on the other side are interesting



68 Casing Fragment 100 BC

H 61 cm
B 105 cm
W 17 cm

A garland is shown drawn out by a divine *dwarf* having a curious face. The inscription reads, "... of the great elder Metakathavasa (Kadhu)"



69 Base portion of a pillar 150 CE.

H. 122 cm

B. 84 cm

W. 27 cm.

Half - lotus on border of lotus Cooper is carved on one side, and on the other side is the motif of the worship of the Buddha's feet, above the half lotus



70 Fragment of pillar 150 CE

H. 133 cm

B. 82 cm

W. 30 cm.

There is a border of winged lions on one side and border of animals on the other.



71 Base of pillar 150 CE

H. 129 cm

B. 81 cm

W. 27 cm



72 Casing fragment 150 CE.

H. 85 cm

B. 107 cm

w. 26 cm

Gautama borne by two yakshas. Intergangs filled by representation of the worship of stupas and of the three with Dharmachakras behind



73 Cross bar with lotus 150 CE

H. 63 cm

B. 38 cm

W. 9 cm



*74 Fragment 100 CE

H. 43 cm

B. 38 cm

W. 4 cm

Part of a cluster of umbelliferous oil plant remains



*75 Casing fragment 150 CE

H. 87 cm

B. 52 cm

W. 24 cm

Two yakshas thrust a flower pointed into the mouth of a huge dwarf. Another yaksha pulls at the dwarf's turban below. The right shows three elephants supporting a tray containing a paryagham or a "full - vase".



*76 Casing fragment 150 CE

H. 79 cm

B. 85 cm

W. 24 cm

Garland borne by running yakshas. The worship of the Dharmarishchita is shown on the shield. Above that is the worship of the paşa



*77 Coping fragment 100 BC

H. 28 cm

B. 115 cm

W. 9 cm



Garlands are supported by dwarfs

One of them has a head like that of an elephant without the trunk. It was thought that this figure is probably the ancestor of the form of Garuda's Pectorals. Actually Buddhist and Jain iconography drew heavily on Hindu iconography. At 100 BC, Buddhist temples had just started iconography like the Goodman Siva temple with the earliest phase Amaravati (250 BC - 150 BC). They did not put down the Bhairava Sivalinga describing the iconography in physical form till later. The earliest idols were of wood, but only the Trivikrama or Trivikrama carvings of wood.

78 Coping fragment 150 CE

H. 25 cm

B. 206 cm

W. 24 cm



Flower garland and yakshas. On the left the garland is emerging out of a crocodile's mouth. A woman is shown riding on the crocodile and she helps the yakshas by opening its mouth. The central square has dancing figures. Above the square should are dwarfs who carry lotus which are shown recarved from

*79 Coping fragment 100 BC

H. 89 cm

B. 156 cm

W. 13 cm



Shows a lady seated on the calyx of a lotus. She draws out a flower garland from a Yaksha's mouth. On the left, a dwarf with three knots of hair on his head supports the garlands. There is a swaged lion seated on its hind legs, on the plain end. The lady wears striped drawers. A star-shaped jewel is seen on her fore-head, she is Sri or Lakshmi. (This figure is the earliest South Indian representation of the goddess).

80 Fragment of coping 150 CE

H 89 cm
B 101 cm
W 24 cm

On the right a large sized dwarf is shown seated and emerging out from his mouth the garland, borne by a yakshi in front. To the should has the scene of the worship of the stupa, and above it is the worship of the Dharmachakra.



81 Cross bar 150 CE

H 76 cm
B 83 cm
W 13 cm

Contains lotus designs



82 Fragment of coping slab 100 BC

H 30 cm
B 38 cm
W 7 cm

Shows a part of Triratna - one of the several symbols of Buddhism, in the form of a trident representing the Buddhist triad, the Buddha, the Dharma (the law) and the Sangha (the order) – symbol (Asyagupta, Asad Srinivasan, PB, ,1952 PE, 1998B agreed)



***83 Fragment 100 BC**

H 24 cm
B 15 cm
W 7 cm

Contains human figures



*84 Fragment of casting slab 100 BC

H. 24 cm

B. 13 cm

W. 4 cm

Red patina with dark receding border band



85 Filar fragment 150 CE

H. 123 cm

B. 76 cm



86 Cross bar 150 CE

H. 125 cm

B. 76 cm

Contains lotus designs



87 Cross bar 150 CE

H. 86 cm

B. 86 cm

Contains lotus designs



88 Cross bar 150 CE

H. 86 cm.

B. 90 cm

Contains lotus designs



89 Cross bar 150 CE

H. 84 cm

B. 92 cm

Contains lotus designs



90 Cross bar 150 CE

H. 86 cm

B. 92 cm

Contains lotus designs



91 Cross bar 150 CE

H. 85 cm

B. 89 cm

W. 30 cm

Contains lotus designs



*92 Lion 150 CE

H 157 cm

B 36 cm

W 48 cm

Placed at the gateway of the vihara as if to guard it. One male & female.



93 Casing fragment 150 CE

H 86 cm

B 125 cm

W 36 cm

Story of King Ajatasatru visiting the Buddha. Ajatasatru the king of Magadha heard that the Buddha was staying in the mango grove after his last physician, Asoka Ajatasatru went to the Buddha to get himself absolved from the sin of killing his father. The calmness and peace that prevailed in the grove struck the king. Then he listened to the Buddha's words which made him happy. He left the grove very much delighted. On the left of the sculptures the retinue of the king is shown going to see the Buddha. The next scene shows the party entering the grove through a gateway. On the right a turbanned man, the king in the attitude of adoration, is seated to the right of the Buddha. A similar mustated figure, which may be Asoka is seen to the left of the Buddha. Others seated or standing watching the Buddha.



94 Casing fragment 150 CE

H 86 cm

B 125 cm

W 36 cm

Story of King Pasenadi entertaining Ananda and other monks. King Pasenadi (King of Sravasti) invited the Buddha to his place in order to partake of his hospitality. The Buddha, accordingly was visiting the palace for seven days after which he asked his disciple Ananda to visit the palace with other monks. The king personally attended on them for seven days. As the king stepped away from the eighth day, the guests also stayed back. Ananda alone went to the palace on the tenth day. Learning this, the king complained to the Buddha who told him that



the monks lost confidence in him. To remedy this, the king married the daughter Mahapenuka, a cousin of the Buddha. In the panel, the king is shown rising from his high throne to receive Asanda and other monks shown on the left. One of the king's attendants is kneeling.

95 Casket fragment 159 CH

H. 56 cm

W. 115 cm

W. 33 cm

Story of Prince Mahapenuka

(*Suvadha Jataka*)

Suvadha, the king of Mysore, had a son also named Suvadha. King Brahmadatta of Benares had a daughter by name

Shakka. This princess married the prince of Mysore on condition that he should not marry any other lady; this couple soon became king and queen, but they were without a child for many years. Then at Suvadha's instance, the king married several other women but to no purpose. Finally, Suvadha with other wives of the king offered worship to all deities. Shakka meanwhile wanted to test Suvadha. After having got the assurance of a young god Nalakure to be born as son rather, when Suvadha's virtues were proved, Shakka blessed her. Accordingly she gave birth to a son named Mahapenuka. From his birth, Mahapenuka was not joyful. When he came of age a palace was built for him and his wife by Hiravarma on the orders of Shakka. At the time of this marriage there was great merriment and feasting. These could not make the prince laugh. So, Shakka sent a divine dancer who succeeded in making the prince smile. (Prof Cowell, E. B., Editor, (1999), Vol IV, p. 196)



The sculpture is in four compartments. On the left Shakka is shown with a child in her hand on a tree. Beneath the tree are a group of women, the wives of the king. In the next compartment we see shown an old couple and a youth worshipping a Prayogo Buddha (a kind of Buddha, though himself enlightened, cannot help others in getting enlightenment). This youth is Nalakure, who is requested by Shakka to be born to Suvadha. Below this, Suvadha stands before Shakka, who holds a child in her hand suggesting thereby his been to her. In the next compartment, the birth of the son is shown and the scene beyond shows the king and queen discussing about the marriage of Mahapenuka. In the panel to the right, Hiravarma is shown seated, staff in hand. The next compartment shows the seated prince, pouring water over his head from a vessel. Lower down, on the left the prince is shown seated with his wife, the scene on the right shows a divine woman dancer. The inscription reads, "Gift of the nun Raka, who has passed beyond the eight worldly conditions, the daughter of the venerable Agama of great self - control".

96 Casing fragment 150 CE

H: 64 cm
B: 42 cm
W: 23 cm

Story of Prince Mahapandita (Sarachchandra) Sarachchandra, the king of Mithila, had a son also named Sarachchandra. King Brahmadatta of Benares had a daughter by name Sureeksha. This princess married the prince of Mithila on condition that he should not marry any other lady; this couple soon became king and queen, but they were without a child for many years. Then at Sureeksha's instance, the king married several other women but to no purpose. Finally, Sureeksha with other wives of the king offered worship to all deities. Shukla meanwhile wanted to test Sureeksha. After having got the acceptance of a young god Nakula to be born as son to her, when Sureeksha's virtues were proved, Shukla blessed her. Accordingly she gave birth to a son named Mahapandita. From his birth, Mahapandita was not joyful. When he came of age a pulka was built for him and his wife by Vivikarma on the orders of Shukla. At the time of his marriage there was grand merriment and feasting. There could not make the prince laugh. So, Shukla sent a divine dancer who succeeded in making the prince smile. (Prof. Cowell, E.B., Editor, (1999), Vol IV, p. 198)



The sculpture is in four compartments. On the left Shukla is shown with a child in his hand under a tree. Beneath the tree are a group of women, the wives of the king. In the next compartment are shown an old couple and a youth worshipping a *Prayogika* Buddha (a kind of Buddha, though himself enlightened, can still help others in getting enlightenment). The youth is Nakula, who is requested by Shukla to be born to Sureeksha. Below this, Sureeksha stands before Shukla, who holds a child in his hand suggesting thereby he has been born to her. The sentence is repeated on the panel curving is repeated. In the next compartment, the birth of the son is shown and the scene beyond shows the king and queen discussing about the merits of Mahapandita. In the panel to the right, Vivikarma is shown seated, staff in hand. The next compartment shows the seated prince, pouring water on his head from a vessel. Lower down, on the left the prince is shown seated with his wife, the scene on the right shows a divine woman dancer. The inscription means, "Gift of the son Raja, who has passed beyond the eight worldly conditions, the daughter of the venerable Sayana of great self-control".

97 Fragment of casing 150 CE

H: 47 cm
B: 71 cm
W: 32 cm

Usual garland supported by yaksha



98 Lion 150 CE

H. 106 cm

D. 53 cm

W. 36 cm

Placed at the gateway as if to guard it. Fully in the round.



99 Octagonal pillar below base (No 98) 100 BC

H. 107 cm

D. 36 cm

W. 36 cm

Top of the pillar shows lotus designs; below, a red pattern.



100 Fragment 100 BC

H. 42 cm

D. 35 cm

W. 12 cm

Contains lotus designs



101 Cross bar 150 CE

H. 85 cm

W. 85 cm

Contains lotus designs



102 Cover/bur. Contains lotus designs 150 CE

H: 92 cm

B: 92 cm



103 Cope fragment 150 CE

H: 83 cm

B: 85 cm

W: 17 cm



Story of the messenger (*Dase Jaska*). The Bodhisattva was once born as the king of Benares. Then he used to eat many dishes in public to enable the people to witness the grandeur of his feast. One day during the feast, a man, posing as a messenger, approached the king and requested him for a share of the dishes. The king granted his request although his men were ready to arrest the stranger for his impudence.

After the meal the king asked the messenger what the tidings were. He told the king that he was a messenger from Lust and Belly and stated how everything on earth was under their sway. The king realized the truth of the statement and rewarded him. (Prof. Cowell, E. B., Editor, (1990), Vol II, p 221)

In the sculpture the king (Brahmin) is seated with a number of attendants and a noblemen around him. The messenger is kneeling before the king. The folds in his stomach indicate that he is hungry. The man to the extreme left carries the dishes for the king's feast.

104 Fragment of basin 200-250 CE

H: 80 cm

B: 85 cm

W: 17 cm



Rosette designs above, palmette patterns, and lions running below

- *102 Frieze (broken to the right) 200- 250 CE
 H: 23 cm
 B: 43 cm
 W: 7 cm



Scenes from the life of the Buddha.

The first panel on the left shows Prince Siddhartha entering an asched gateway watched by women and a dwarf. The next scene shows him amidst royal women in the harem. He is seated and holds three threads one horizontally and two hanging down. A *mudra* (a loving couple) - Appappan, A., and Sriivasan, PR., 1981 FE 1998 Reprint) is shown in the next panel. The next panel shows the prince seated with his wife on a throne, and listening to the music of the women he loves. Mara's soldiers are also shown surrounding them. One of them pulls at the prince by the navel cord going round his waist. The three cords represent the three hosts, presented as Mara's daughters. The next panel shows the Buddha seated on a throne and preaching to the Nagas king and his queen. The panel on the extreme right (broken) shows the dwarf and women of heaven flying. The front view of the animals on the border, the appearance and shield of Mara's soldiers and the lamp played upon by a woman are note-worthy. This lamp is the ancient *diya*. This has, however, disappeared from India, but is in vogue in some parts of Burma at present. The inscription means "Vaidorasa" to the best, the foremost of men, the truly enlightened, the sun, (The girl) of Nalika, the wife of the merchant, Nagarma, inhabitant of Varanasi, with her sons, the treasures *Shubha* and

- *104 Fragment 200- 250 CE.
 H: 41 cm.
 B: 146 cm.
 W: 17 cm

Dryad (Indian equivalent of a tree nymph, or female tree spirit, in Greek mythology). Standing beneath a tree within a *kunda* (circular window) and adoring herself with petals.



- 107 Fragment of coping 200- 250 CE. Maharashtra
 H: 43 cm.
 B: 44 cm.
 W: 6 cm



108 Fragment of coping 200-250 CE

H: 89 cm
B: 68 cm
W: 3 cm



109 Copeg fragment 150 CE

H: 35 cm
B: 48 cm
W: 7 cm



Buildings, three human figures and a tree

110 Copeg fragment (broken) 150 CE

H: 79 cm
B: 66 cm
W: 7 cm



Story of *Susana the gardener* (*Susana Jataka*) Susana the gardener used to give King Ashoka five measures of jasmine flowers every morning; one morning he honoured the Buddha with these flowers which, without falling down, formed an arch around the Buddha. Learning of the conduct of her husband, the gardener's wife scolded him and reported the matter to the king, the king at once turned on his elephant to welcome the Buddha, and conducted him to the palace and duly honoured him. After the Buddha left the city the king rewarded the gardener (Prof. Cowell, E B ,Editor, (1999), Vol . P48)

In the sculpture, the Buddha is shown as a flaming pillar at the top right corner, and as an empty throne surrounded by a flaming Dhvani on a chakra in the centre adjoining an arched gateway. The gardener with curly hair is among the admirers of the Buddha. Above, the king is shown riding on an elephant to meet the Buddha. The panel on the left shows monks seated in an open court and the king alighting the Master (portion broken). Above, the king questions the gardener. The hat, here is noteworthy.

III Fragment of pillar 159 CE

H. 127 cm

B. 82 cm

W. 7 cm

Showed half – lotus designs at both ends and three panels of medallions in between. The panel on the left shows three men, one with mace and horn, the other with hands joined and third holding a lotus flower. The central panel shows the worship of the stupa. The panel on the right also shows three figures one with a garland, the other with hands joined and the third with a flower vase.



112 Fragment of pillar 159 CE.

H. 141 cm

B. 22 cm

W. 7 cm

Scene of the Buddha preaching to his mother in heaven. The sculpture depicts the scene of the Buddha preaching to his mother in heaven. The circular panel (broken) shows the Buddha, represented by the empty throne, preaching to Maya in heaven, which is suggested by the assembly of turbanned gods including Shakra with his scepter, the crown. The lower left panel shows the disciples of the Buddha, Moggalana and Anuruddha, the latter pointing to heaven. The lower right panel shows Moggalana flying, watched by two others.



*113 Fragment of pillar 159 CE

H. 57 cm

B. 29 cm

W. 4 cm

Story of the snake charmer and his monkey (Migasabha Jataka)
(Prof Cowell, E.B., Editor, (1999), Vol III, p.130)

The sculpture represents the story of the snake charmer and his monkey (Migasabha Jataka). King Brahmadatta of Benares is shown on a throne with his queen and attendants around, he is enjoying the tricks of the early bared snake charmer. The snake charmer is kneeling and beside him is his monkey. That this scene takes place on a pleasure garden is suggested by the tree shown at one end. The peculiar way in which the hair of the attendants dressed is interesting.



*114 Fragment of frieze

260-250 CE

H - 12 cm

W - 73 cm

W - 5cm



A scene from the life of the Buddha. The panel of the sculpture represents a scene from the life of the Buddha. On the right, *Gautama* divests himself of all precious ornaments. The gods are carrying his headress to their kingdom. The next panel shows a nithana couple. The third one shows *Sugriva* feeding the Bodhisattva. The next panel shows another nithana couple. The panel on the left shows *Mara* vainly taunting the Bodhisattva who is serene. Mother Earth, shown, below his feet, responds to his call and is a witness to *Gautama*'s qualifications to become the Buddha. The bullock and the cart in the third panel are interesting. See Acc No 23 inventory.

115 Frieze 200- 250 CE

H - 13 cm

W - 169 cm

W - 7 cm



Story of *Ramachandra*, the gracious prince (*Ramachandra Atmaka*) The Bodhisattva was once born as the prince of *Megadha*, and was called *Ramachandra*. He was reputed for his charitable disposition. Taking advantages of his goodness, the people of *Kahyapa*, who were suffering from drought for years, went and begged for the rain – giving elephant of *Megadha* from him. He gave it away to them. The people of *Megadha* complained about this to their king, who banished the prince from his kingdom. The prince left the city in a bullock cart with his wife and two children. The bullock and the cart were also given away one by one to persons who begged for them. Then he and his wife walked to the forest each carrying a child. In the forest when his wife went away to procure fruits etc. *Shakka* in the form of a Brahman, went to the prince and asked him to give away the children as a gift. The prince ungrudgingly gave them to the Brahman. A little pleased with his bounteous nature, *Shakka* blessed him. Thus, his father too having realized his own fault asked his son to succeed him as a king. (Prof. Cowell, II B., edition, (1999), Vol VI, p 246).

On the right, the prince is shown presenting the elephant to the Brahmane from *Kahyapa*. The prince is shown beside the elephant with a pitcher (of water signifying the gift) in his hand. The next panel shows the people complaining to the king about the action of the prince. The next panel shows the prince giving away his bullock and cart. The next scene shows him and his wife each carrying a child and proceeding to the forest.

*116 Fragment 200-250 CE

H: 16 cm
B: 13 cm
W: 3 cm

Human figure in relief with head completely shaved. Buddha Shakyamuni in preaching posture, behind him Bodhi Padma (lotus) is shown.



*117 Bar 200-250 CE

H: 10 cm
B: 13 cm
W: 3 cm

Contains lotus design



*118 Fragment 200-250 CE

H: 43 cm
B: 18 cm
W: 4 cm

Contains Buddha worship



*119 Fragment 200-250CE

H: 20 cm
B: 14 cm
W: 3 cm

A Swastika and a portion of a Dhvaja. Significance of Dhvaja or wheel in Buddhism is shown. Dhvaja and Triratna are the same. Triratna - one of the



several symbols of Buddhism, on the flanks of a stele representing the Buddhist trinity, the Buddha, the Dharma (the law) and the Sangha (the order)- (Ayyappan,A. and Sivaraman,P.R., 1992 PE 1992 Report).

*120 Fragment 200- 250 CE

H: 46 cm

B: 19 cm

W: 3 cm

Standing Buddha with a man on either side



*121 Slab 200-250 CE

H: 31 cm

B: 44 cm

W: 3 cm



Continued outline drawing

122 Dharmachakra pillar 100 CE.

H: 215 cm

B: 44 cm

W: 23 cm

The chariot on top is missing. At the bottom is the empty throne worshipped by men. Just above are the foreparts of three elephants with riders who touch the reliquaries placed in front of them by their hands joined in ayyalipose. Two men on either side were chariot. Above, in asanas of fluted bellows capitals supported by lions and dwarfs and flanked by riders on horse and lions. Fat dwarfs/ganesas are shown between the horses.



*123 Copping fragment 150 CE

H. 190 cm
W. 7 cm

Story of *Kishinra*, the wise one. (*Kishinra-sanda Jataka*) (Prof Cowell, E B., Editor, 1999, Vol VI, p 126)

On the extreme left of the sculpture *Kishinra* is shown seated. Four noblemen are taking leave of him. They are *Shaka*, *Gurasa*, the *Naga* king and *Nirava*. The scene at the top shows *Prasenjig*, the daughter of *Shaka*, talking to *Pusaka* on his horse. The next scene shows *Pusaka* speedily on his steed. The mountain, *Pusaka* crosses is the Black Mountain. The area of the Black Mountain is on the east or left bank of the Indus River to the North of Kabel River's side of Peshawar where he later attempts to kill *Kishinra*. In the next scene, *Pusaka* hurries towards a gateway. King *Korishka* is seated with his queen and officials in the next scene, and *Kishinra* is taking leave of the king. The scene on the extreme right shows the *yaksha* *atittanika* flying. Then he is shown again to the left of the doorway suggesting his return journey. The next scene shows the *yaksha* holding *Kishinra* head downwards intending to hurl him down the hill which is shown behind. The scene besides it shows the *yaksha* and *Kishinra* on horseback in Nagaloka. The *Naga* king is shown standing and aboring the sage. The inscription above means, "Copping slab, no pecc offerring ... by Makacatu, with his wife, sons and daughters

*134 Copping fragment 150 CE

H. 181 cm
B. 76 cm

Story of *Kashinara* (*Kashinara-cavadasa*)

The King of *Porsala* had two wives, *Lakshmi* and *Sudharma*. The son of *Lakshmi* succeeded his father to the throne. But the astrologers told him that the son to be born to *Sudharma* would be the fatal-enemy to him. Therefore he made arrangements to kill the boy if one were to be born to her.

Sudharma, who was pregnant, naturally sought protection from the minister and when she gave birth to a son, he was hidden and a girl was presented to the ruling king who thought no more of the prediction. On the other hand, *Sudharma*'s son, *Gauthamara* was growing among fishermen in all splendour. This was reported to the king. He in once sent men on horse to pursue and kill the boy. The boy escaped the danger with the magic jewel given by his mother and finally with the art of magic deceived the king and killed him (Prof Cowell, E B., Editor, 1999, Vol ,P 51)

At the top left corner of the sculpture are some men on horses. They are again seen, in the centre of the panel, in great haste. The scene at the lower left corner shows a waterer man with his bundle of clothes, which contains the prince. On the right, the prince is running hurriedly having been released from the bundle. At the top right corner are shown some men around a corpse. This is another trick by which the prince escapes from the soldiers. The wagon-roofed hats are noteworthy. The inscription at the top means, " of the superintendent of the waterhouse of the king Sri Sivamala Sada "



*125 Fragment of pillar 150 CE

H. 128 cm

B. 90 cm



Story of King Udayana and his queens

King Udayana had three wives, viz., Samavati, Megavati and Kanyavati. Of these Megavati disliked Samavati. So she attempted twice to poison the mind of the king against Samavati, but failed. Then she tried the following method and waited thus to attribute the motive of killing the king to Samavati. She put a snake inside the hollow of the king's Kanya and accompanied him to Samavati's house where she released the snake. Then pretending to be shocked by the affair she told him that it was the machination of Samavati! Believing in this concocted story the king got angry with Samavati and aimed a poisoned arrow at her. The arrow, surprisingly, did not harm her but returned to the king thus proving Samavati's blameless character. The king realized Samavati's divine nature and prostrated himself before her. She, on the other hand, asked him to take refuge in the Buddha (Prof. Cowell, E. B. Editor, 1999, Vol IV, p.235).

The left one of the three upper panels shows people looking at a snake coming out of a woman shown on a char. The central panel shows King Udayana in a furious attitude with a bow in his left hand and his right hand in the posture of taking out an arrow from the quiver. Below him are a woman and dwarf fallen down. The panel on the right shows the queen Samavati calmly bowing surrounded by her attendants. The bottom circular panel below shows the king with a calm countenance holding a circular object in his right hand. The women are bowing. The anklets of the Queen, the women and the chariot are interesting.

*126 Rear portion of pillar 150 CE.

H. 53 cm

B. 94 cm



Half lotus over; a border of makaras and lions



*127 Cross bar 150 CE

H. 88 cm

B. 88 cm

Contains lotus designs

*128 Cross bar 150 CE

H 71 cm

B 71 cm

Contains lotus designs



*129 Cross bar 150 CE

H 81 cm

B 81 cm

Contains lotus designs



*130 Pilar 150 CE

H 247 cm

B 53 cm

Story of the Buddha performing a miracle

The central circular panel (partly defaced) shows the mango tree with an empty throne and flaming pillar surrounded by a Triratna beneath it suggesting the Buddha's presence. Devotees including processions surrounded the thronic. In the panel above, the Buddha is in the air with flowers issuing from his body and water from his feet. The Buddha is bedecked with garlands and is in the gaur of a God. Devotees adore him on all sides. In the lower three panels, a Nagaraja, a Garuda and two great gods with umbrellas above them are proceeding together. The dancing Ganesha and dwarf Raksha are depicted over a border which is composed of a central khanda pattern, terminal makarai (see glossary) and a running lion and griffin (A. Asappan and P.R. Srinivasan, 1982 FE, 1998 Rprnt).



*131 Cross bar 150 CE

H. 88 cm

B. 88 cm

Contains lotus designs



*132 Cross bar 150 CE

H. 81cm

B. 89 cm



Story of the translocation of the begging bowl of the Buddha to the heaven. A number of gods and goddesses are shown clustering round a bowl in a tray carried aloft and adored with great reverence. Nagas, Garudas and Nekharas dance and divine Daniels sing above with hands joined in adoration.

*133 Cross bar 150 CE

H. 79 cm

B. 79 cm

Contains lotus designs



*134 Casing fragment 150 CE

H. 249 cm

B. 82 cm



Some scenes from the life of the Buddha. When the Buddha visited Kapilavastu for the first time after his enlightenment, he stayed in a grove Sudhodana sent ten couriers, one after the other to ask the Buddha to come to the palace. Only the tenth courier succeeded in bringing the Buddha to the palace while the others got converted. At the palace, the Buddha was saluted first by young gatras and later on by the older men. In the sculptures, the most important panel is at the centre. It shows the empty throne, suggesting the Buddha, surrounded by Sudhodana and his people. The flying figures are the Devas shown here to suggest the superhuman powers of the Buddha. On knowing this fact only, the elderly Sakyas bowed to the Buddha. The extreme left panel shows a stonyed mission. King Sudhodana is

shown in the lower compartments dispatching messengers to bring the Shudras. In the left compartment, above is shown Raudraksha attended by a woman and in the right compartment, the upper shows with a man, a messenger from her father sent to persuade her to come home. The next panel shows again Raudraksha seated on a wicker seat and surrounded by women who are engaged in a musical concert while another woman is coming through a gateway with a dish of rice porridge symbolising goodness in her hand. Yet Raudraksha is in a perverse mood. The lower scene to the extreme right shows the birth of Ashoka preceded by the scene of the renunciation of Suddhodhana, suggested by the horse coming out of a gateway. Above the top right corner shows the Buddha, suggested by the throst, preaching to his first five disciples. The two - storied pavilion , the wicker seat and that are interesting.

*133 Fragment of pillar 199 CE.

H: 217 cm

D: 85 cm

Story of Mandhata, the universal Monarch. Through his merits Mandhata, a king of ancient India, got the seven "jewels" of an emperor; and he ruled over the entire world. But he desired to enjoy the pleasures of heaven. When he proceeded to go to heaven he was obstructed by the Asuras and the Nagas who were subdued by Mahadeva but were released on the Queen's intervention. Then, on reaching Sudarshana, the city of the gods, Mandhata was offered a half of Shaka's throne. After a long period, he desired to occupy Shaka's throne which made him fall to the earth. Finally, from his death-bed he conveyed to the world his message that overcausess should be shunned. (Prof. Cowell, E.B., Edition (1999), Vol IV, p 225).



The lower left compartment of the sculptures shows Mandhata seated on a throne surrounded by his courtiers. The next panel shows him with the seven "Treasures" namely, the minister, queen, prince, elephant, the horse, the gem and the wheel. The next panel on the right shows him trampling over a serpent king and defying a number of Asuras. The circular panel above shows him enjoying the pleasures of the heavenly tree (Kalyana Prishtha). At the top he is shown sharing Shaka's throne. The Asuras and the highly ornamented pillars of the gateway are noteworthy.

134 Fragment of piloth of railing

199 BC

H: 57 cm

D: 157 cms

Bull with a rope tied to its horn and a winged deer held by one of its hind legs by a man.



Above is a border composed of beautiful foliage. It is only a pastoral decoration.

137 Fragment of plinth of rasing 100 BC

H. 38 cm

B. 96 cm

Winged lion held by one of its ears by a man.
Above is a border of foliage. It is only a partial
depiction.



138 Fragment of plinth of rasing 100 BC

H. 38 cm

B. 78 cm

Man holds the tail of a winged lion. It is only a
partial depiction.



139 Fragment of coping 100 BC

H. 66 cm B. 143 cm

W. 32 cm

Half-lion, part and bunch (Gavar - Gavar like. But
Gavar were created in the later period based on them,
because these were the forerunners for this type type of
figures.)



140 Fragment 100 BC

H. 28 cm

B. 29 cm

W. 18 cm

Contains a pair of feet.



141 Fragment of plinth of railing 100 BC

Man tacking at the tail of a horse



142 Fragment of coping 100 BC

H. 67 cm

B. 196 cm

W. 15 cm

Garland, dwarfs and half-lotus.



143 Fragment of plinth 100 BC

H. 34 cm

B. 121 cm

Parts of an elephant and a man are preserved.



144 Fragment of plinth of railing 100 BC

H. 57 cm

B. 89 cm

Face of a griffin and man holding a ball by a rope



145 Fragment of plinth of railing with a bull 100 BC

H 29 cm

B 67 cm



146 Base portion of corner pillar 150 CE

H 50 cm

B 54 cm

Worship of the throne signifying the Buddha



*147 Top portion of pillar 150 CE

H 131 cm

B 68 cm

Monkey offering honey to the Buddha. When the Buddha was away from his disciples in a forest he rested under a sal tree and was attended by an elephant. Noticing this, a monkey made an offering of honey placed on a leaf to Buddha. He gladly ate a portion of honey. The monkey was overjoyed at this and climbed up a tree and jumped down from there, when it died. But as a reward for its service to the Buddha, it was born as beaver. This story is given in the *Bṛihesī (1921), Tr Dharmasaptashatikā*, pp. 1-208.)



In the border, the empty throne under a tree suggests the Buddha towards which a monkey advances from the left with something in its hand. Again it is shown in the right climbing up the tree. Below the half lotus are three panels over a broken circular panel, both containing sculptures. They depict the story of Aśvatsatra's visit to the Buddha. Of the three panels, the one on the left shows six noblemen. The central panel shows King Aśvatsatra seated on a throne with his queen in front, consulting his minister and Aranya, his court physician, about his visit to the Buddha who was staying in the mango grove of Aranya. The panel on the right shows elephants, horses and grooms. The broken panel below shows the empty throne at the centre suggesting the Buddha, whose disciples

are seen behind. The turbaned man on the right is Ajamanyu and beside him are Jivaka and the minister. The inscription on top reads, "Gift of a slab by Mata, the woman disciple of the women teacher Samadaya, the disciple of the worthy Purnava learned in Pitaya-vastu."

This tank is in Kolhua near Phansod as seen above (BM No 67)

148 Cross bar 150 CE

H: 90 cm
D: 81 cm

Story of Srenanana (Srenanana Jataka) Renu, the King of the Kurus once honoured the ascetic Maharakshita. Srenanana later, a follower of Maharakshita came and told the king as if it was his own a prophecy of Maharakshita, that the king would soon have a son. The king was glad to hear the news and rewarded this ascetic. The king had a son, who was no other than the Bodhisattva. When the prince was only seven years old, the king had to be away from his country for a while. He asked his son to see to the comforts of the ascetic during his absence. But the prince discovered the shallowness of the ascetic and therefore did not respect him. When the king returned this was reported to him by the ascetic. The king got angry and ordered the killing of his son. But the prince personally convinced his father about the shallowness of the ascetic and went away from the country. The king could not stop him from renouncing the world and prepared much for his return. (Prof Cowell, E B., Editor, (1999), Vol IV, p 235)



At the centre of the panel, King Renu with his wife is shown honouring Maharakshita. The scene on the top right shows the charioteer with curly hair busy with hatching. The scene to its right shows the king's servants with sword in hand trying to attack the prince lying on a couch.

149 Cross bar 150 CE

H: 71 cm
D: 71 cm

Story of the noble elephant, Chitadevta (Chitadevta Jataka) Once the Bodhisattva was born as an elephant king with six tusks. He had two wives one of whom mistaking that her lord was partial to the other wished to be born as the queen of the King of Benares to wreak vengeance on her lord. She accordingly worshipped a Pratyeka Buddha and having starved to death was re-born as the desired. Now remembering the malice of her former birth, she sent a hunter to procure the six tusks of the noble elephant and due to crave his death, the hunter on reaching the camp of the elephant hit him but he did not yield. So the hunter requested him to part with his tusks. The elephant consented and helped the hunter in sawing the tusks, but finally died unable to bear the pain. The hunter returned with the tusks to the queen and related to her the story of how the elephant died. On hearing of the nobility and the death of her former husband, the queen also died of grief (Prof Cowell, E B., Editor, (1999), Vol V, p 204).



In the sculpture, the lower scene depicts the sporting of the elephants in a lotus pond. The wild forest is suggested by the deer on the right and a bear in the centre. On the right above the pond, the royal elephant with a parasol held above him by another elephant goes to the lake with his retinue. At the top right corner is shown the elephant and below it in a pit is shown the hunter. In front of this scene, besides the tree, the elephant kneels and helps the hunter to saw six tasks. The top scene shows the hunter carrying the tasks tied to the end of a pole. The lions on the left also suggest the forest and below them is shown the dying elephant.

150 Crossbar 150 CE

H: 82 cm
B: 82 cm

Shows Shiva worship. The image is surrounded by a number of umbrellas. On the right are five men, the two in the first row beating a drum and the two in the centre playing on a flute. On the left are six women and two men some in the attitude of adoration and others with offerings. A man and a woman are kneeling in front of the image.



151 Lower part of pillar 150 CE

H: 173 cm
B: 79 cm

Story of Udayana and his queen. The broken circular panel shows an agitated scene where women are lying down. Below, the panel on the left shows the queen Megadhyo on a seat discussing the plot to make the King hate Suvrata (another Queen) with her uncle, the fat man beside her. The central panel shows king Udayana making violently disregarding Megadhyo who kneels and urges him not to go to queen Suvrata's house. This is the scene in queen Megadhyo's palace, just after she had put a snake into the king's House. The panel on the right shows three women watching.



152 Fragment of pillar(broken) 150 CE

H: 73 cm
B: 51 cm

Story of Bharatata (Bharatata Anika). Prativardhana, the king of Banaras, learning that his son had great influence over his subjects banished him from the country asking him to return after his death. Accordingly, the prince went away and lived on the bank of Banaras, where some time later he met a beautiful Naga and married her. (Prof Cowell, E B ,Editor, (1999), Vol IV, p 235)



The Prince is shown as viceroy in the left panel. He is conversing with the *Nagini* in the right panel. The border at the top has a small compartment in which are shown pairs of lions, bulls, griffins etc.

153 Casing fragment

150 CE.

H. 75 cm

B. 300 cm



Scene of the great enlightenment.

On the extreme left of the sculpture, are *Mara*'s followers behind city walls. The next lower panel shows *Mara* with the resolve to attack the Bodhisattva coming out of the city and proceeding towards the palanquin waiting for him. Above, the palanquin is borne by dwarfs (*ganas*) and *Mara*'s hosts, on horses and wild animals precede him. On the right of the central panel with the throne, *Mara* is again shown in the palanquin. On the lower right corner of this panel is the palanquin. Behind it is *Mara* in a defiant attitude attacking the *Bodhisattva* shown as a flaming pillar over an empty throne beside which are seated three men. The central building is a *Bhodighara*, a *Bodhi* tree surrounded by a temple suggesting the Buddha's enlightenment after *Mara*'s defeat. The tall figures around it are the *Devas*. In the extreme right is a panel showing *Mara* in council with his four sons one of whom is rushing away. The palanquin and the structure enclosing the *Bodhi* tree are noteworthy. The inscription at the top means, "The gift of the woman lay worshipper, *Kuma*, the daughter of the housewife *Kanhi* and of the householder *Ida*, with her sons, brothers and sisters and of the nun *Nagamita*".

154 Casing fragment 150 CE.

H. 75 cm

B. 81 cm

Unidentified sculpture. At the top left corner is shown a king in his palace in the company of his queen, attended by a woman. Below, an elephant is kneeling. In the centre an elephant with a rider comes out of a city gateway and a horseman running before the horse. On the right, a man is coming out of a gateway. Behind him is another man holding an umbrella.



155 Cross bar (broken) 150 CE.

H. 78 cm

B. 72 cm

Some scenes from the life of the Buddha. The panel at the top shows the *Devas* carrying the Buddha's turban and locks. The panel on the right shows the horse, *Kanthaka* proceeding out of *Kapilavastu*, and the Bodhisattva's presence on the horse is suggested by the umbrella as well as by the dwarfs supporting the hoofs of



the horse. The panel lower down shows some women of rank adoring the Buddha represented by the Bodhi tree and the empty throne with *Bimba*.

156 Crossbar (broken) 150 CE.

H. 54 cm

W. 69 cm

Story of *Suddhodana's* visit to *Majapati* in the *Anku* grove. One night *Maya* dreamt that a white elephant entered her womb. The next morning, she wanted to tell *Suddhodana* about this dream in private. So she requested him to meet her at the *Anku* grove where she revealed the dream to him. On the left the queen is seated on a wicker seat attended by a number of women. On the right, the king stands resting on his bone boudi which is the ground. Two men, one holding an umbrella and the other a spear, are seen behind the king. The palace is shown in the background. The inscription on the roof of the building means, "From gift of two cross - bars with circular panels, by *Mahabuddha*, son of the house - holder *Buddha*, along with his father, sister and wife."



157 Cross-bar 150 CE

H. 80 cm

W. 80 cm

Story of the conversion of the *Shashivigya* youths. The thirty princes of Kosala went to a pleasure region with their wives for enjoyment. One of them, who had no wife, took with him a courtesan. She, after remaining with him for some time, disappeared with her ornaments. Leaving this all of them set out in search of her. But they met the Buddha on the way, who advised them to seek the truth. Realizing their fault, the youths became the Buddha's followers. The Buddha is suggested by the empty throne beneath the Bodhi tree. On either side are shown the thirty noble looking youths, all in the attitude of adoration.



158 Fragment of pillar 150 CE

H. 140 cm

W. 77 Cm

Story of the peacock preaching the Dharma (*Maya Jataki*). When *Brahmadatta* was king of Benares, the Bodhisattva was born as a golden peacock. It could not be caught as it had a charm which protected it from arrows. *Klerma*, the wife of *Brahmadatta*, having dreamt that the peacock preached the Dharma wanted to hear it. As nobody was able to catch the bird, she died her desire unfulfilled. After six successive kings had failed in their attempt to catch



the bird, the seventh according to the work with the help of a hunter who by the employment of a peacock decorated the peacock and brought it to the king. Then it preached the Dharma to the seventh king and his queen (Prof. Cowell E. B., Editor, (1999), Vol. IV, p.235).

The broken circular panel at the top shows the king seated on a throne near a lotus pond with his queen. The woman on the one is Clever who wants to hear the peacock. Of the three panels below the one on the left has some mutilated figures. The panel on the right shows the king seated on a throne with his knee raised and kept in that position by means of a post (yogapost). His minister is also to him seated on a smaller set. The hunter is kneeling before the king. The central panel shows the king and the queen seated on a throne with hands in mudras (mudras) listening to the peacock shown in front of them with a plume shown as a halo round its body. Above the peacock is the hunter who has now become a monk.

*159 Top portion of pillar 150 CE

B: 164 cm

H: 38 cm

Story of the descent of the Bodhisattva, as a white elephant to be borne by Maya. The palanquin containing the elephant, i.e., the Bodhisattva is borne by dwarfs who are carrying it from the Tushita. Tushita is one of the six deva-worlds of the KamaTathra, located between the Three heavens and the Nirmala cross heavens. Like the other heavens, Tushita is said to be reachable through meditation. The Bodhisattva is followed and preceded by flying Devas (Gandharvas). Above, in the semi-circular panel, the Bodhi tree is worshipped by Devas. The border at the top is composed of animals.



160 Capping fragment 150 CE

H: 81 cm

B: 215 cm

Story of the division of the relics of the Buddha. The Buddha died at Kusinagara. His death was celebrated with rejoicings and lamentations. Soon afterwards, people from seven kingdoms came there to get portions of the relics of the Buddha. The Malla of Kusinagara refused to part with the relics. Then through the mediation of a Brahmana by name, Druma, the relics were divided amongst the eight kingdoms. The lower right panel shows a scene of rejoicing with women dancing to the accompaniment of music. Of the two panels above this, the one on the right pictures the dispute between



the *Mallas* and others over the rulers. The other panel on the left shows the assembly of the applicants for the rulers around a low platform in rows of four. On the left, seven elephants are shown as coming out of the city gateway. On their heads are placed the ruler's emblem, carefully held by the rulers. The massive gateway, the bells hanging from the sides of the elephant near the gateway and the dance scene are noteworthy.

161. Curved pillar (broken) 100 CE

H. 171 cm

W. 37 cm

T. 22 cm

Crescent designs containing empty thrones signifying the Buddha and its worship by two seated devotees. The bottom panel shows a dwarf seated and supporting a big decorated vase. From the mouth of the vase issues a lotus stalk which encircles the panels above. The first panel shows two bearded lions facing opposite directions. The panel further shows the empty throne and fan on lotuses adored by a seated worshipper on either side.



162. Small square pillar 200- 250 CE

H. 63 cm

W. 18 cm

T. 18 cm



The stele is plain with railing pattern at the top. Over the *harmika* i.e. the box-shaped structure at the top are three umbrellas. In Jain iconography, one umbrella signifies teacher, two umbrellas for *avtar* or the enlightened one, three for *Tirthankara* (Monograph on Rock and Cave Art, Kannan, R. Dr, 2003, p 59). Umbrellas had also their religious significance, and great yogis or *Brahmanas* who had performed *Hajapaya* sacrifice were presented with umbrella by the king himself (Mahavachchchedha, Act. 1, pg 163). Umbrellas have always been held over deities on processions and placed on the tops of temples and temple cars. Kautilya says the chariots which chariots or *dandikas* were adorned with umbrellas on new and full moon days (Arthashastra, p 256). Similarly, umbrellas were placed on the top of the steles to honour the sacred object or to enshrine the deity in the temple. Atharvans are shown waving the charanas and holding the parasols over Hindu deities in sculpture. Parasols and fly whisks by themselves are also shown above many Pallava and early Chola images of gods and goddesses, triple umbrellas and charane bearers invariably occur in representations of Jain *Tirthankara*. When *Buddha* descended from the *Troyantara* known as *Sambaya* attended by *Mahabrahma* and *Sakra*, one of these deities held the parasol and the other waved the fly whisk beside him. In such instances the umbrella has religious significance and does not connote temporal power. Some of the umbrellas held

over objects like the *Buddha* over and the steps in the carriage or the canopy above are double umbrellas with a single handle. A number of umbrellas arranged together over steps was no doubt intended to indicate the superiority of spiritual over temporal power. In the second and third centuries AD these umbrellas over the steps grew rapidly into an enormous number, sometimes arranged one above another, sometimes spreading sideways from a common base, and medieval votive images all over the land came to be surrounded by a cone derived from umbrella arranged in the former style. Previous and probably informed many of the early umbrellas at Amaravati which were gilded and beautifully fashioned. They are thus diagrammatically symbolic as described in the *Ramayana* (ca. 60-45) (Somnathpur, C (J.E. 1942, R.E. 1998, p. 57)

*163 Standing Buddha 200-250 CE.

H 123 cm
B 45 cm
T 9 cm

Hands and feet are broken but otherwise well preserved. The robe, with prominent folds, goes over the left shoulder. Small curls of hair are shown on the head. The nose, eyes, lips and the area on forehead are all clearly shown.



*164 Standing Buddha 200-250 CE.

H 129 cm
B 67 cm
T 15 cm

Damaged and weathered, more massive than Sl. No 163, but generally better than the above. This is "Superior to the later ones of Ayodhya" (Aryayugma, A and P.R. Sircar (1998), p. 39)



165 Fragment 140 BC.

H. 73 cm
B. 68 cm.
T. 11 cm.

The *Buddhaspaha*. The thousand-spoked wheel (dharmas chakra) are shown in the center with central base and raised edge. At the base of the toes are symbols such as molars - banners, Srivatsa, (This is the symbol of Lakshmi or Sri, the lady of prosperity, and worn by Lakshmi on her chest. Hence when adopting this symbol for their *Buddhaspaha* to give them the status of Lakshmi Purushothama, i.e. the best of all (Vogel 1, pl xxvii) continued to depict it on



the chest. But the Buddha had to show it on the foot of their master instead, perhaps the chest often being covered by the cloak. (C. Seidensticker, (FE 1942, R.E. 1998, p 59) *puspavasana* (For the suggestion of special suspension the *Svastika* and *parivartikasita* (spout-flowing vessel) are as significant as the *Bimba*. The *Svastika* is an ancient symbol that occurs even at Mohenjo-Daro. The ever flowing vessel has long antiquity. Dr Coomaraswamy has shown the occurrence of the motif in early Assyrian reliefs (Coomaraswamy (1907), pp. 63-64, also Fabre, (1902), pp. 209-221). It is an Asuran symbol of plenty. *Bimba* (bindu hooked cross signifying prosperity). The loots have *Svastika* on wheels. The border around the foot shows a creeper design.

166 Corse fragment 100 CE

H: 35 cm

B: 46 cm

Scene of Maya's labour passes on one side and a dwarf on the other



167 Fragment 100 BC

H: 29 cm

B: 22 cm

T: 23 cm

Part of the Buddha with the wheel (*Dharmachakra*). The wheel and the Triratna symbol were objects of worship of the Brahmins (built as commemorative monuments, Ch V of this book) type. There are numerous sculptures at Bharhat, Sanchi, Amaravati and for that matter of that at every Buddhist place of importance, showing the worship of these symbols.

168 Circular umbrella (chakra) 150 CE

H: 141 cm

B: 61 cm

T: 9 cm

It was intended to put up over the stupa. Its ribs radiate from a central lotus design with a square hole for fixing a shaft onto it. The inscription on its raised rim means "Mahendras gift of umbrella for the Chaitra of the worthy of sermon Dharmapithi by the female lay worshippers chanda, mother of Sudha with her sons and daughters".



*169 Stela 100 BC

H 66 cm
B 57 cm
T 5 cm

Shows the feet of the Buddha with wheel mark in the centre, *Sesha* flanked by *Sesha* on the back, Thunder on wheel and *Srivara* on lotus. Two standing devotes are on either side.



170 Fragment 100 BC

H 93 cm
B 45 cm
T 15 cm

Shows in the top panel the legs of two women. Below these is an inscription. Lower down is a panel at the top of which are a narrow strip of rail pattern and *ekapya* windows designs, each of which contains a woman in the attitude of adoration on the roof of the structure. There are peacocks also. Below, in a garden, are a man of rank and two women of noble appearance, one of the women wave a flywhisk. The inscription reads "Of Chatushakha Raja/Gift of Uhan Gift of Basu".



On the back of the slab is represented the story of the quest for the relics of the Buddha (See No 140). The vertical border on the left shows animals and leaves, in the top panel on the right a man stands holding up a piece of cloth. Another man sits behind him. Below is a border of birds. Further below is a three-storeyed building suggesting *Kusmagaya*. On the second floor of this building are a few of the *Mahots* of *Kusmagaya* fortifying the city with arrows all round. On the first floor are two women playing on musical instruments suggesting the movement at the funeral ceremony of the Buddha. On the ground floor a prince is shooting an arrow. On the left, three elephants come out of the gateway, each with a royal mace and standard bearer. The former, first holds a stupa casket and a gand

171 Pillar fragment with lotus pedestal 100 CE

H 148 cm
B 41 cm
T 22 cm



172 Pillar fragment with lotus medallion 100 CE

H 170 cm
B 41 cm
T 22 cm



173 Octagonal pillar 100 CE

H 215 cm
B 44 cm
T 32 cm



The front five sides are plain and the other three sides are inscribed. On the other three sides is a long inscription, in Gād-Telugu characters of about 1160 A.D and in Sanskrit language, which means that a Shākavarma of the Pālava line of the Bhārata-
Gātta ruled over the world for long. He once went to mount Meru, to establish his fame,
on his way back crossing the Ganges, the Godavari and Kṛishnāvarṇa (present Krishna
river), he came to Dhānyaghatā where he heard the teaching of Dharmā.

174 Pillar 200-250 CE

H 222 cm
B 51 cm
T 29 cm



Show a sample shape on one side. The inscription on the other side means, "... gift
of Nasik ... the uncle of the stone worker." Script of inscription and language - Andhra
Brahmi script in Pali language. The language of the Nasikian inscriptions has been
described by Mr Chandra as a Prakar with close affinity to the Pātanjali form of the
language and he has given forms of words occurring in the inscriptions to prove it.
(Chandra, R. (1929), pp.258-273, 3 plates)

175 Pillar fragment 150 CE.

H. 173 cm

B. 32 cm

T. 29 cm

The inscription at the base of the other side reads "A coping slab, a gift of... the worthy Maha Naga.", and the rest is fragmentary.



176 Fragment of pillar 200-250CE

H. 140 cm

B. 41 cm

T. 21 cm



177 Fragment of pillar 100 CE.

H. 129 cm

B. 36 cm

T. 27 cm

There are Carvings in low relief on all four sides (Survata Bhakta depiction). On one side is a circular pavilion supported by pillars with railings around them. A relic casket is placed inside. The left side shows a beautiful Bodhi tree with empty throne (Buddha) and footprints beneath it. The back side has a stupa on lotus pedestal with a dome; among shows a narrow strip of railing and surrounded by a cluster of umbellifer. Below is an inscription in Asokan Brahmi in Pali, which means that the pillar was donated by Kala, a merchant. The right side has a wheel crowned with umbrella on a pillar behind an empty throne. The language of the Asokan inscription has been described by Mr. Chandra as a Prakrit with close affinity to Pali and he has given forms of words occurring in the inscription to prove it. (Chandra, R. (1925), pp 258-275, 5 plates).



178 Slab 109 BC

H. 75 cm
B. 72 cm
T. 16 cm



Huge pair of feet with different patterns; at the base of the toes are Triratna on a wheel, empty throne (Buddha), drum, tiger, and lotus (gold), Srivatsa (hooked cross, Hindu/Buddhist / Jain symbol of prosperity) and other symbols of the greatness of the Buddha.

179 Fragment of small pillar 200-250 CE

H. 63 cm
diameter 23 cm



The inscription means "Success! At the foot of the great chariot of the Lord has been placed a lamp pillar, as merit of merit, by Khada, the wife of the householder, Sudhakar of the Jachayra School with her daughters, sons, mother, brothers, daughters-in-law of the house and her own, *mama*" (Relatives)

*180 Part of old railing 100 CE

H. 142 cm
B. 137 cm
T. 26 cm



The pillars and cross bars are in simple style. This may have been a portion of the *parasikhi* railing on the *stupa* or the *sarpa*.

181 Large slab 100 BC

H. 143 cm
B. 83 cm
T. 11 cm



Shows a man and a boy standing on a brick platform. The man wears a big turban and heavy ornaments. He carries a pear shaped pash in his left hand while his right hand is placed on the head of the boy. The boy also wears heavy ornaments and carries a bunch of lotus flowers in his left hand.

*182 Casing dish 290-290 CE

H: 144 cm
B: 75 cm

Shows a serpent guarded stupa. Depicting the *Ramagrama* episode. One of the eight portions of the Buddha's remains was brought to Ramagrama and a stupa was raised over it. The stupa was by the side of a lake which was the abode of a Naga who was really a divine cursed to be in that form for a time. He was worshipping the stupa in order to be liberated from his present state of existence which was the result of the evil deeds of his former days. When Emperor Asoka came to open this stupa for the redistribution of the relics, the Naga objected to it and revealed his story to the king. Though Asoka had broken open the other seven original stupas, he left this stupa alone untouched for fear of offending the Naga. The drum of the stupa is encircled by three five hooded serpents. The coils are beautifully knotted. Above the kumbha is a cluster of umbrellas. There is a Naga couple on either side of the stupa, the Nagin is kneeling. One of the Naginis wear a sacred thread and *uttarabandha* and holds a branch of flowers from which a bee sucks honey. The Nagapura should belong to a much later period than the other figures. Two Nagapuras fly above.



*183 Casing dish (100 CE)

H: 129 cm
B: 84 cm

Contains: *Purvaghata* (Hall decorated vase with water and flowers).



184 Casing dish 100 CE:

H: 143 cm
B: 84 cm

Two panels separated by a border of running base and door. The top panel shows the worship of the wheel (*dharma*) colt on a gilder behind an empty throne. The lower panel shows the worship of the Bodhi tree. The inscription below means "Success! (Gift) of the big worshipped Uday of Kuntakosala with his mother, sister, brothers and daughters." "Kuntakosala reminds us of the emperor *Kavindrayana* mentioned by Ptolemy" (A. Arayappan and PR Srinivasan, p 32)



185. Casing slab 100 CE

H: 68 cm

B: 82 cm

Central: naga worship



186. Casing slab 100 CE

H: 66 cm

B: 89 cm

Seated Buddha preaching to the Nagas. A Naga is on either side of the throne. Large slab, broken above on left, showing Buddha seated on a low seat with his hands in abhaya mudra preaching to a nagasanga and nayou on either side of him. The nayou to his left has joined his hands in adoration, a nayou admires, and a deer flutters above with offerings



The nayou to his right kneels with her hands joined in adoration, but the image of the nayou to his left is broken and lost as also the deer above her. To the right is a border with red gelur pattern (Swastikamandala, C, (F B 1942, R B 1995)

187. Casing slab 100 CE

H: 168cm

B: 91 cm

Two panels separated by a border of leaves. The lower one shows the adoration of Buddha seated under the Bodhi tree. The upper panel shows the worshipping of the throne (Buddha) with wheel on pillar behind it. The inscription below states, "Success! Adoration to the Lord, the Illuminator of the world" (Upright slab, gift of the lay worshipper Sudharshana, of Dhanyakataka the son of Gop and of his wife Pochana and of their son Manayoga")



188 Casing slab 100 CE.

H. 129 cm

B. 88 cm

Mara's attack on the Bodhisattva. Of the two panels, the upper one shows the worship of the throne (Buddha), threatened by a dwarf with a weapon on the left. The dwarf appears again on the right completely subdued and beside him stands a woman, one of Mara's daughters. This is a scene of Mara's attack on the Bodhisattva. The inscription between the panels reads, "Merkoribus gift of upright slab by the nun Soparakabala living in Amrapurana, her daughter, the nun Kusaka and by her daughter Kesa".



189 Casing slab (broken) 100 CE.

H. 120 cm

B. 88 cm

Worship of the stupa. At the top is a row of animals of which only part of a lion is preserved.



*190 Casing slab with Pomegranate 100 CE.

H. 131 cm

B. 82 cm

Decorated step on the right



191 Casing slab 100 CE.

H. 132 cm

B. 88 cm

Contains Pomegranate



*192 Fragment 100 CE

H: 162 cm
B: 118 cm
T: 12 cm

Departure of Siddhartha from Kapilavastu (*Mahabharata*)
The arched gateway in the sculpture indicated Kapilavastu. The horse,
Kanthaka comes out of the gateway. An umbrella is held over it by a man,
suggesting the presence of the prince. The green and the elephant, *Candika*,
are running in the front of the horse. Above them are the *devas* who opened
the gateway. There is a railing pattern below.



193 Octagonal pillar 100 BC

H: 195 cm
B: 34 cm
T: 25 cm

It has a bell capital over which is an *abha* supporting kneeling elephants, with
riders, placed back to back.



194 Pillar top 100 CE

Dia: 161 cm

Kumbha of the pillar – similar type in Pellova and early Chola
temples like the one at *Korrapuram*, *Agastyaeswaran* and
Chidambaram twin temples (see photos)



195 Pillartop 100 CE

Dia: 171 cm

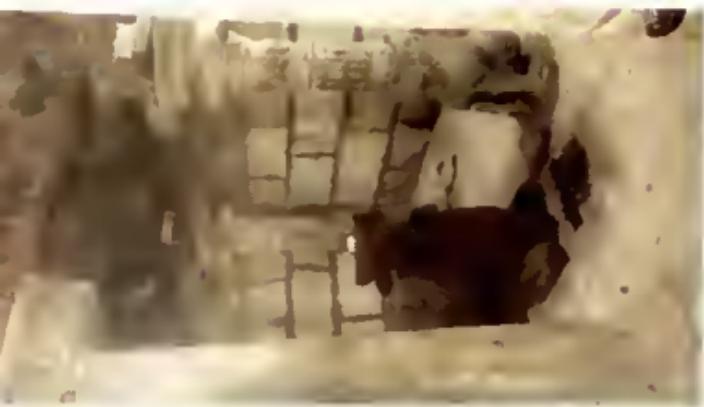


Keezhapatiyur, Agasteeswaram and Choleeswaram twin temples





193



196 Pillar top 100 CE

H: 163 cm

similar to 194



197 Casing slab 100 CE

H: 139 cm

B: 83 cm

T: 7 cm

Contains: Pomegranate



198 Casing slab 100 CE

H: 117 cm

B: 83 cm

T: 7 cm

Contains: Pomegranate



199 Casing slab 100 CE

H: 125 cm

B: 89 cm

T: 11 cm

Contains: Pomegranate Inscribed



200 Casing slab 100 CE.

H: 129 cm

B: 82 cm

Contains inscr.



201 Casing slab 100 CE

H: 105 cm

B: 82 cm

Contains inscr.



202 Casing slab 100 CE.

H: 149 cm

B: 82 cm

Contains inscr.



203 Worship of the throne and the Bodhi tree 100 CE.

H: 117 cm

B: 88 cm



The inscription reads, "Success! This upright slab is the power gift of
Prajna, the excellent work, made by Mahavansala, the pupil of the
first of the great elder Paravata living at Pusakarava, and scholar in
Samyakabhanva and of Mungla".

204 Worship of the throne and the Bodhi tree 100 CE

H 90 cm

B 89 cm

The inscription says that the upright slab is of *Sukhivardhaka*, the great supervisor of construction, etc. The inscription of *Sangha*, etc. The inscription on No 206 says that a pious gift of *Abhiseka* is created by someone, wife of *Sangha*, etc.



205 Worship of the throne and the Bodhi tree 100 CE.

H 82 cm

B 83 cm

Empty throne signifies the Buddha in *Hinayana* Buddhism, the only form of Buddha pre- 200 AD



206 Worship of the throne and the Bodhi tree 100 CE.

H 134 cm

B 79 cm

The inscription says that a pious gift of *Abhiseka* (The lower plinth course with a string of slightly projecting slabs of sculptures) is created by someone, wife of *Sangha*, etc.



207 Casing slab 100 CE

H 134 cm

B 88 cm

Contents Paragraph



208. Crouching slab 100 CE.

H. 109 cm

B. 80 cm

Centrale Pergamonmuseum



*209. Slab (broken) 100 CE

H. 104 cm

B. 78 cm

King, with his two consorts standing on a red platform



210. Pillar top

H. 22 cm

B. 187 cm

W. 59 cm

In six pieces; similar to 194



211. Pillar top 100 CE

H. 23 cm

B. 34 cm

similar to 194



212 Pillar top 100 CE

H 26 cm

B 48 cm

similar to 194



*213 Devotee 100 BC

H 194 cm

B 43 cm

T 27 cm

Larger than lifesize, broken in two, but pieced together. It is broken into two but now pieced together. The head and arms are broken. The remaining portions of hands are joined over the chest and are shown holding lotuses. The upper garment worn across the chest is elaborately worked, the waist band decorated with circular clasps and round neck. The necklace is shown with the large square clasps. The inscription on the lower garments means, "Gupta/ Gotami"



214 Dharmachakra pillar 200-250 CE

H 136 cm

B 30 cm

T 15 cm

The shaft supporting the *chakra* is composed of alternating cylindrical and bulbous parts supported at intervals by dwarfs and bases. On the shafts above is the many spoked wheel. On either side of the pillar are *Naga* couples in the attitude of adoration. A frieze of human figures at the bottom.



215 Frame 200-250 CE.

- H: 39 cm
- B: 77 cm
- T: 8 cm

Show on the left the Translocation of the Buddha's bowl by five devas. The deva in the centre is dancing with the tray on his head. At the left end is a railing pillar. At the right end are three such pillars connected by cross bars. The circular panel of the upper cross bar between the first two shows a drummer and the lower rectangular panel of the next one elephant on the extreme right.



*216 Slab 100 CE.

- H: 56 cm
- B: 23 cm
- T: 5 cm

Dwarf dancing with left leg raised and right hand lifted. His curly hair is tied into a knot over his head. His cross belt and flowing dhoti are noteworthy.



*217 Fragment of ceiling slab 100 CE.

- H: 57 cm
- B: 32 cm
- T: 8 cm

Show a pillar.



*218 Fragment 200-250 CE

H 60 cm
B 22 cm
T 7 cm

Contains foliage and geese on lotus



*219 Large vessel casting slab 100 CE

H 122 cm
B 109 cm
T 8 cm

Broken in three pieces showing a five headed serpent.
Marlborough. This is one of the originals of the five headed coiled snakes on the casting slabs occurring in the narrative representations
of the stupa. The bottom piece shows leaves indicating a lake the
home of the Naga



*220 Dwarf 100 CE

H 26 cm
B 16 cm
T 5 cm

A type of Gana: Dances in ecstasy with the left leg completely folded up. Both the hands are stretched out. The sacred thread flows across his chest



*221 Casing slab 200-250 CE

H 193 cm
B 216 cm
T 17 cm

This is the best piece in the Government Museum, Chennai. An independent *chaitya* is shown with all embellishments. It is fortunately very well preserved and shows a typical shape flanked by abhavarana pillars with a finial on top. The stupa is surrounded by a railing. Those of its gateways, are three. The pillars, pillar, cross-bars, coping stones and guardian lions are shown clearly. A pavilion-like shrine is shown on either side of the gateway. The drum, cakra pillars and the casing slabs, with sculptures, are shown behind the stupa. A Jambu surmounts the dome with umbrella in its two corners. Devar and devachin yakshas adore the stupa with the offerings in the tray. The abhavarana pillars on either side stand behind empty throne suggesting of the Buddha. Above the wheel, the dwarf and dwar play on musical instruments. The finial at the top shows three scenes from the life of the Buddha. The scene on the right shows an empty throne surrounded by sleeping damsels, some leaning against the musical instruments they play upon, which suggests the departure of Suddharka from his home at the dead of night. The central scene shows Bodhisattva seated on a throne and surrounded by Mara's daughters and his son, one of whom on the left raises her hand to strike the Bodhisattva. Mara stands with a club in his hand. The scene on the left shows the Buddha suggested by the empty throne. Below the Bodhi tree is being adored by ascetics, laymen and women. Between the two middle pairs of stelae are naga couples. The inscription reads, "Adoration to Suddharka ! Gift of coping stone to the great stupa of the land by the wife of the merchant Samvra, the son of the householder Sampla, living in the chief city of Palk district and by the Householder Koushansha for welfare and happiness of the world". The musical instruments such as the harp and drums, the various attitudes of the sleeping women and the playful dwarf before the seat of the Bodhisattva in the centre are interesting.



*222 Fragment 200-250 CE

H 67 cm
B 9 cm
T 3 cm

Scenes from the life of the Buddha such as the renunciation, the first sermon and the worship of the Buddha.

223 Fragment of the Dharmachakra pillar 200-250 CE

Top and bottom portions of the pillar is broken and lost. Two lion riders are guarding the upper portion of the pillar while two such riders guard the pillar near the centre. Chakra itself is missing.



224 Fragment 100 CE

H 80 cm

B 47 cm

T 8 cm

Corrosion gone. Completely deteriorated.

*225 Stupa slab 200-250 CE

H 80 cm

B 47 cm

T 8 cm

Worship of the Buddha. Part of a broken casting slab. The *Marmaka* pillars are shown in the top panel. The Buddha is depicted in physical form in the centre. Similar to SI No. 221.



*226 Frame 200-250 CE

H 23 cm

B 53 cm

T 17 cm

Shows two figures of the Buddha alternated with two stupas. The inscription means "... the venerable ... disciple of the venerable Nandavivechita abbot of Mahayana and disciple of ..." the venerable Bu ... disciple of the venerable Nandavivechita abbot of Mahayana and disciple of..."



*227 Figure 200-250 CE

H. 22 cm

B. 20 cm

T. 13 cm



Two figures of the Buddha decorated by two Nagas
The inscription No 112 (J.V.E. 13)



more, "This is created by the reverend Dharmavasa, Pasava, Baghvita, code and the lay worshipper
Ravira"

228 Fragment 200- 250 CE.

H. 28 cm

B. 22 cm

T. 5 cm

Contains Iron.



229 Naga slab 200-250 CE

H. 94 cm

B. 103 cm

T. 34 cm



Cracked in the middle and badly mutilated. Shows a five headed serpent opposite the entrance of the mountain ridge. The numerous figures of Nagas in Buddhist sculptures are due to the importance role they play in Buddha's field and their great reverence for the Master. Naga Kings were eagerly awaiting the appearance of the Buddha in the world. Naga Macchinda protected him from a terrible storm for over a week. The naga got his own share of Buddha's relics which was protected by them even from king Asoka. Some of the Buddhist sculptures have the story further that (fig. 1a, fig 1, Ferguson, pl.10, avv), Vagel 2, pl. n, Burgess 1, pl xi, 2, pl xi, (fig 2). On one occasion the naga enabled the Master, accompanied by Asvada, to cross the river Ganges in a boat formed by their hoods, instead of by two bridges of boats prepared by King Aśvatsatru and the Licchavi nobles (C. Sivaramamurti, C. p 76).

230 *Prasa with three Buddhas and three stupas*

200-250 CE

H: 21 cm

B: 85 cm

T: 8 cm



Shows three Buddhas and three stupas

231 *Fragment 100 BC*

H: 79 cm

B: 57 cm

T: 6 cm



Shows a number of umbrellas as they would be over a stupa. On the raised portion to the right is shown a tall dome built of bricks. Above the dome are the branches of a tree. At the base of the scene is a Chhatra window surrounded by a trident. In the Chhatra - window is shown the figure of yaksha Chandramukha wearing turban and ear - rings



The inscription No 3 (H, 1) on the yakshak turban means "yaksha Chandramukha residing in Pala"

TEXT : *Yaksha Chandramukha rākṣasīrājī*



232 *Fragment of stupa slab 200-250 CE*

H: 94 cm

B: 25 cm

T: 15 cm

Relief carvings represent scenes occurs in mountains

*233 Fragment 200-250 CE.

H: 40 cm
B: 35 cm
T: 13 cm.

Contour the Buddha and his disciples.



*234 Fragment of stupa slab 200-250 CE.

H: 34 cm
B: 81 cm
T: 14 cm



235 Mutilated stupa slab 200-250 CE.

H: 90cm
B: 53 cm
T: 23 cm

Shows the stupa. The coping of the railing shows animals and men instead of the garlands. A seated woman and a standing monk are shown on either side of the gateway. The Buddha is seated on a throne opposite the entrance. On either side is an elephant with rider. Below are the earth, the house of Mara, where the Buddha overcomes. The devotees kneel and worship. Immediately above is a panel showing the miracle under the Jambu (botanical name - Syzygium cumini) tree. The stories of Kausala and his conversion and Mahabahu's reign in heaven along with Shaka are also represented here. The inscription at the base No. 103 (IV.C.9)



For Saka (son) Rajput panchavati patipatra Niyama
Indraya . . . Rajputpatipatra sasikanta . . .

Meaning "Decree (Makarana) to the Lord! Erected by the merchant's wife Rajput at the small Chaitya of the merchant Rajput residing in village parts, for the AD"

*236 Pillar 200-250 CE

H: 28 cm
B: 89 cm
T: 7cm



Central three Buddhas and three apsaras

*237 Fragment of Dharmachakra pillar 200-250 CE.

H: 56 cm
B: 17 cm
T: 5 cm



238 Pillar 200-250 CE

H: 22 cm
B: 81 cm
T: 15 cm

This panel depicts the story of Sarvavardhana (Sati Jataka). When king Sarvavardhana (i.e. Saka of Hindu Mythology) was in his court a dove fell on his lap and the bird sought protection from the hunter who chased it. Sarvavardhana quickly reassured the hunter, on the other hand, claimed rightly his game. So to keep his word, the king agreed to part with his flesh equal in weight to that of the dove. But when actually the king's flesh was cut and weighed against the dove, the weight of the latter could not be compensated. So the king decided to offer his entire body, the story is popularly known as "the Emperor Saka and the dove" (Prof. Cowell, E.B., Editor, (1999), Vol IV, p 280).



The panel on the left shows the Buddha preaching. The next panel shows the king Sarvavardhana seated on a throne. With the hand on his left thigh, a hunter kneels in front of him. Below the king is cutting flesh from his thigh and a balance is ready to receive it. The third panel shows Rishabh preaching to a Naga couple (See Act. No.3 for story). Apart from the yoke-like called Purnaka is seen to Rishabh's right. There are others seated and listening. The last panel on the right shows a stupa.

*239 Panel 200-250 CE.

H: 24 cm
B: 67 cm
T: 19 cm

Two Buddha figures alternating three apsaras. The inscription No. 134 (V II, 14)



Text : *Siles and Nagas; unsuccess fully Adoration to the Lord Buddha, the best of all beings! (Right) of the sister of the monk Suddhanta, living at Mandara."*

means, "Success! Adoration to the Lord Buddha, the best of all beings! (Right) of the sister of the monk Suddhanta, living at Mandara."

240 Panel 200-250 CE

H: 35 cm
B: 108 cm
T: 19 cm



*241 Fragment of a panel 200-250 CE

H: 95 cm
B: 85 cm
T: 19 cm

Shows a stupa. The coping of the railing shows men and animals. Dwarfs carrying trays on their heads are shown on either side of the entrance and devotees follow them. At the entrance pavilions

(vases full of water, coconut etc) are shown opposite the entrance, the Buddha is shown seated on the coils of the serpent chief. Makhshala, attended by chari - bearers and worshipped by devas and Nagines, within the railing are tall pillars

242 Frieze 200-250 CE.

H. 21 cm
B. 103 cm
T. 16 cm



Shows haloed Buddhas and *stupas* alternately, four of each. The *stupa* has a pair of triple umbrellas projecting sideways. The inscription No. 109 (IV E.9)

TEXT : . . . *Haghadaya Kamadaya Samghadaya* . . . (i)ma umāni patihavita ts.

means, "This coping stone was set up by ... Haghada, Kamada (Skandada), Samghada".

*243 Fragment of casing slab 200-250 CE.

H. 60 cm
B. 39 cm
T. 4 cm



Story of the *Ramagrama stupa* (refer Sl. No.182). Here the *stupa* is guarded by snakes. A railing is at the base. Above the railing are three pilasters with animals on their capitals supporting another railing

*244 Fragment 200-250 CE.

H. 35 cm
B. 21 cm
T. 11 cm



Story of the conversion of *Nanda*. *Nanda*, a cousin of the Buddha, was enjoying worldly life with his wife *Janapadakalyani*. The Buddha wanted to convert him and so went one day to his house, gave him a bowl and asked him to follow him (The Buddha). *Nanda* hesitatingly followed the Buddha to heaven where he was shown a monkey on a burnt stump of a tree and also divine damsels of surpassing beauty. The Buddha promised *Nanda* those nymphs if he adhered to ascetism. When *Nanda* began to lead an austere life he became a rigorous monk and never again thought of worldly pleasures. The lowest panel shows *Nanda* and his wife attended by a woman. The Buddha is seen entering the gateway. *Nanda*, now seen near the Buddha, holds the bowl. The next panel at the top shows the Buddha seated on a throne preaching to his followers while *Nanda* is grieving for his lost wife. The top panel (broken) shows *Shakka* seated with his wife on a throne surrounded by the nymphs whom the Buddha shows to *Nanda*.

245 Fragment 100-CH:

H. 81 cm
B. 69 cm
T. 14 cm.

Shows a building with railing and horse-shoe shaped windows with thick walls. The inscription at the top No. 45 (III E, 4)



TEXT: १ लाला भवद्युषा २ गुरु महायज्ञ देवाम्
(above that) — in letters of the seventh century A.D.

Means, "the gift of Lala (Lakshmi) (Pati) for Samskrit Lakshmi the mother of . . ."

246 Fragment with Buddha Worship 150-CH:

H. 53 cm
B. 28 cm
T. 14 cm.

Shows Buddha Worship



247 Fragment of pillar 150-CH:

H. 135 cm
B. 45 cm
T. 18 cm.

The pillar is octagonal and has three panels of sculpture on each face. The top panels show a shiva surrounded by umbrellas. The other panel shows the Buddha standing on a lotus with right hand in abhaya mudra. The inscription No. 92 (III F, 7) means "Gift of the worthy Bhava, woman disciple of the worthy Am". The inscription in letters of the seventh century A.D. seen above the previous one.

TEXT: एव रत्यः अदित्ययः स्याद्युषा देवाम्
(above that) — in letters of the seventh century A.D.
सरि विप्रगमनप्रयासा

Means, "Of the auspicious ever beloved of the Brahmanas!"



248 Fragment 200-250 CE

H: 58 cm
B: 19 cm.
T: 7 cm.

Shows the left side of a goddess seated on a lotus and holding a lotus in her left hand. On the right are small figures of flying goddesses one below the other. Opposite each of the goddesses, from top downwards, are shown an elephant, a snake, a dancing boy and a boy with hands over his head and an elephant.



249 Fragment of casing slab 100 CE

H: 140 cm
B: 23 cm
T: 8 CM.

Portions of three women and of a celestial being. The top panels show a lady wearing heavy anklets and with hands joined in adoration. Legs of a man are seen above her. Below on these panels is a border of geese.



*250 Fragment of casing slab 100 CE

H: 71 CM
B: 28 cm
T: 7 cm

Shows portions of a building



251 Fragment of casing slab 100 CE

H 34

B 82

T 9

Shows three lions and three Trishulas.



252 Fragment of casing slab 100 CE

H 116 cm

B 316 cm

T 11 cm

A row of three lions over a border of four-petaled flowers. Below this are two dwarfs carrying a pile with a gong attached to it. They are beating the gong. Lower down are four monkeys flying in the air with bands in the praying pose.



253 Casing slab (backrest) 200-250 CE

H 119 cm

B 88 cm

T 38 cm

The worship of empty thrones under a Bodhi tree. Men and women carry offerings. Devas hover above.



254 Fragment of casing slab 100 CE.

H. 92 cm
B. 29 cm
T. 11 cm

Shows a man, woman and flying *deva* (*Gandharva*).



*255 Fragment of pillar 200-250 CE.

H. 124 cm
B. 34 cm
T. 10 cm

Depicts the four principal scenes from the life of the Buddha. The lowest panel shows *Siddhartha* fleeing from *Kapilavastu* on his horse, *Kanthaka* preceded by his charioteer, *Chanda*. Dwarf *Yaksha* hold the hoofs of the horse to prevent the least noise being heard and *Devas* attend on the Buddha holding an umbrella over his head. The next panel above shows the temptation of the Bodhisattva by *Mara* and his daughters. The third panel shows the Buddha (headless) preaching at the Deer-Park in Sarnath suggested by the deer in front of the throne. The top most panel shows the scene of the *stupa* worship, suggesting the decease of the Buddha. Celestial beings fly above; the one on the left carrying the turban of *Siddhartha*. The inscription at the top No.100 (IV A, 13).

TEXT I . . . Blagost Karmien satayayi jeniyakard Vadey illa

z . . . je Hamgi Vadey illa Bodhi illa satayi jeniyakard patanam [p]

3. 4



means, "(Adoration) to the Lord! This slab was set by Hamgi, the daughter of sister Bodhi Of the nun Vaba residing at Kavurura".

256 Frieze 200-250 CE.

H. 27 cm
B. 118 cm
T. 18 cm



Stupas and haloed Buddhas.

The inscription No.108 (IV E, 8), below them

TEXT . . . Nakachampaki . . . Chadasiri . . . Siri . . .
Dhanasatapundri Budhila et eketa thamai univati nudi magas
bhaktaumentam

means, "... coping, gift of the merchant's wife Nakachampaki ... Chadasiri ... Siri, the wife of a rich Caravan loader Budhila".

*237 Fragment of cracker 100 CE

H: 38 cm.
B: 46 cm.
T: 14 cm.

(On one side is a dwarf wearing a cross belt and turban, dancing with right leg raised; on the other side is a lion)



*238 Small fragment of shram 100 CE.

H: 21 cm.
B: 21 cm.
T: 3 cm.

Shows a dwarf feeding a curious animal with stag's horns and lion's face beside which is seated another smaller animal whose face is lost.



*239 Fragment 100 CE.

H: 38 cm.
B: 38 cm.
T: 11 cm.

Shows a building with railing and arched windows. Two women are shown at the top. The arch was thought of as unknown to India before the Muslims brought it from West Asia. This sculpture shows that this theory of the XIX century historians is not true.



*240 Fragment of casting slab 100 CE

H: 38 cm.
B: 83 cm.
T: 5 cm.

Shows border of running animals and trees.



*261 Fragment of ceiling slab 100 CE

H 34 cm
B 83 cm
T 5 cm



Shows border of running animals and flowers.

*262 Fragment 200-250 CE

H 11 cm
B 35 cm
T 3 cm

Three *asuras*, wearing a nimbus or halo surrounding the head indicating an aura of glory or power (shashis) under the *Shashis* are each attended by a *narrator*.



263 Fragment of mosaic floor 150 CE

H 39 cm
B 45 cm
T 4 cm

Depicts the story of *Sarvamala Jataka* (Prof. Cowell, E. B., Editor, (1999), Vol IV, p 250). In the sculpture the king is shown seated on a throne in his court. The dove is on his leg. Lower down the hunter cuts the flesh of the king by means of a knife. On the right is the scene (broken slab) of the king rotating the scale of balance.



*264 Fragment 200-250 CE

H 22 cm
B 120 cm
T 9 cm

Shows five Buddhas and five stupas



*265 Fragment 200 - 250 CE

H: 49 cm
B: 24 cm
T: cm 3 cm

Contains stupas and lotuses.



266 Fragment 200 - 250 CE

Contains an alms tray motif.



267 Fragment 100 CE

Shows a bower - a domed, human up to the waist and bird below it. Completely deteriorated

268 Fragment 150 CE

Shows the Buddha amulet deities.



269 Cross bar 150 CE

H: 66 cm
B: 55 cm

Contains lotus designs



270 Cross bar 150 CE

H 108 cm

B 71 cm

T 9 cm

Contains lotus designs



271 Cross bar 150 CE

H 36 cm

B 86 cm

T 4 cm

Contains lotus designs



272 Cross bar 150 CE

H 79 cm

B 70 cm

T 9 cm

Contains lotus designs



273 Cross bar 150 BC

H 71 cm

B 89 cm

T 29 cm

Contains stylized lotus designs



*274 Fragment 150 CE

H. 21 cm

B. 12 cm

T. 5 cm

Contains a figure of a spiraled tree.



*275 Part of a pillar 150 CE

H. 122 cm

B. 47 cm

T. 8 cm

Lotus has a border of foliage, the ends of which enclose animals and birds.



*276 Fragment of pillar 100 BC

H. 33 cm

B. 39 cm

T. 8 cm

Parts of elephant, bull and two men.



*277 Small fragment 100 CE.

H. 32 cm

B. 21 cm

T. 5 cm

Shows a pillar top with figures of lions placed back to back.



278 Frieze on pillar 200-250 CE.

- H. 115 cm
- B. 80 cm
- T. 6 cm

The pillar is topped by two winged lions placed back to back. The frieze has a railing pattern, the worship of a *stupa* and the enlightenment scene. Below is a border of running animals. The inscription : No.7 (IB. 16).

TEXT: *Sidham uvāśikaya Sivalāya saputrikaya saduhutukāya deya dha(ma)*

means, "Success! Pious gift of the woman lay worshipper (uvāśikā) Sivalā with her sons and daughters".



*279 Frieze 200- 250 CE.

- H. 32 cm
- B. 112 cm
- T. 9 cm

Shows railing pattern and three scenes

and is inscribed. On the right is the descent of the Bodhisattva, at the centre is *stupa* worship and on the left is the worship of the *Dharmachakra*. The inscription: No.99 (IV A, 10).

TEXT: *Sidham Kudurāvidhikā Nāgā Vidyācāryā Budharakhitāya sāya ca Cūla Budharakhitāya ca
mātrātāya pāta dāta.*

means, "Success! Gift of a slab at the northern gate by the young monk Vidhika , disciple of the reverend Naga, who resides at Kudura, and by his woman disciple Budharakhita and by her granddaughter Chula Budharakhita". Asokan Brahmi in Pali".

*280 Fragment 100 CE.

- H. 23 cm
- B. 36 cm
- T. 4 cm

Contains the Buddha and *stupa*.



281 Fragment 100 CE

H. 57 cm
B. 82 cm
T. 3 cm

Depicts the story of the conversion of the Jātakas. The Jātakas were opponents of the Buddha. But the Jātakas were finally made to surrender to the Buddha by his flood miracle. The Buddha caused an unprecedented flood to occur and floated on it to the surprise of all including the Jātakas who at once bowed to him. Here the Jātakas are shown touching with their hands jowals above their heads in adoration after the miracle of showers, which is indicated by the many close parallel lines above



282 Fragment with a bull 100 BC

H. 48 cm
B. 34 cm
T. 8 cm



283 Fragment of frieze with animals

100 BC
H. 21 cm
B. 47 cm
T. 4 cm



284 Fragment with vrishabhaśayya

100 BC

The grand shrine around the Bodhi tree is shown built as to form a Dhāraṇī or monastery as well. Four stupas are preserved. The tree is adorned with offerings and is worshipped by two flying deer. This shows a multi-storied structure as early as 100 BC in India. This is probably a unique structure in the world at that time.



285. Panel 150 CE

H: 46 cm

B: 63 cm

T: 6 cm

Depicts the story of the conversion of Nanda. On the right, Nanda is shown hurriedly following the monks with his face turned towards the palace and his right hand in the attitude of assurance to the women in the harem. Next, he is shown as an unwilling monk posing for his horse and pulled back by children. Further left the haloed Buddha, followed by Nanda proceeds to heaven. On the way they see the monkey on a stamp of a tree shown close to Nanda. On the left, the divine nymphs are shown seated or standing under the wish-fulfilling (Kalyaka Prabhav) tree. The Buddha promised to get these nymphs for Nanda if he adhered to asceticism.



286. Fragment of pillar 150CE

H: 102 cm

B: 42 cm

T: 6 cm

Depicts the story of the love-stricken king (Chakravartin Asoka). Shows two men and a border of geese. Once, Prabhavatana, the king of Benares, went to the royal park for merry making. He saw these lovely women who were no other than the wife of the Bodhisattva and fell in love with her. He learnt from the Bodhisattva that she was only his partner in asceticism, then the king ordered his men to carry her wife's palanquin in spite of her protest. Failing in his attempt to force her to yield to him the king took her back to the palace. He saw to his surprise that the Bodhisattva was uncuffed and calms over the affair (Prof. Cowell, E.B., Editor, (1899), Vol IV, p. 13).



The panel on the left shows the king's men carrying off the woman. In the next panel the woman goes before the king. She stands resting her hand on the woman beside her. The circular panel above shows the horse, Kusaka, with a rider preceded by clouds. The left panel below shows the Buddha depicted as a flaming pillar being adored by men of rank. There is another similar figure in the panel on the right. In this period the most often used symbol for Buddha apart from the empty throne and lotus, is a flaming pillar above feet on a lotus crowned by a parasol (Savantaram, C. (PE) 1942, R.E. 1998, p.31)



287. Fragment of pillar 150CE

H: 84 cm

B: 26 cm

T: 4 cm

Represents the story of the departure of Sudharshana

*288 Fragment of pillar 150 CE

H 40 cm
B 36 cm
T 5 cm

Represents the story of Mara obstructing the feeding of the Paccika Buddha (Khadraungara Jataka). In order to stop a Treasurer from giving alms to a Paccika Buddha, Mara intercepts a young gulf of fire. Undaunted, the Treasurer steps forward, to be borne up by a lotus from which he renders his alms to Mara's discomfiture (Prof Cowell, E B., Editor, (1999), Vol 1, p.308)



*289 Fragment 150 CE

H 31 cm
B 31 cm
T 5 cm

Shows mutilated figures



290 Fragment of pillar 150 CE

H 36 cm
B 48 cm
T 6 cm

The broken sculpture represents the story of the scene of rescue in the forest (Avorocharangabhi). Once the Bodhisattva was born as a treasurer (Buddha who had just risen from his seven-days trance) came to his house to get food. The Bodhisattva sent his men to get food for the guest. Mara characterized them knowing that the Prayoga Buddha would die if he did not get food that day. But learning this from his men, the Bodhisattva set himself for the task and with firm resolve overcame Mara and was able to feed his guest. On the left, the Bodhisattva is shown striding on a hooded serpent which represents the obstacles put in his way by Mara. The kneeling adoring is Mara after his defeat, there is another man with a staff on his shoulder with something wound around it. In the right panel, the Bodhisattva is seen hurrying with his wife to feed the paccika Buddha. Pachchika denotes Pratyekabuddha Path.



291. Fragment 280-280 CE.

H 41 cm
B 26 cm
T 6 cm

Showa a yudha on pilaster



292. Fragment of cross bar 150 CE

H 52 cm
B 91 cm
T 6 cm

Depicts the scene of the story of *Makara* (*Kalpaspati Asaka*). Ref 51. No 5 of the Madras Museum series. The panel on the left shows two men, *Pannaka* and king *Dhanasayya Korabbha* addressing each other with raised hands. They are playing dice, which are seen on the rectangular board above. Their retainers are seated around them. On the right, beyond the pillar, with *Pannaka*'s horse and his dwarf attendant (*gana*).



293. Fragment 150 CE

H 27 cm
B 64 cm
T 5 cm

Contains a lotus.



294. Fragment of pillar 150 CE.

H 92 cm
B 67 cm
T 6 cm

On the knob is a figure of the Buddha and some leaves.



295 Fragment of pillar 150 CE

H. 82 cm
B. 28 cm.
T. 9 cm

Shows long, narrow and soft leaves.



296 Base portion of pillar 150 CE

H. 163 Cm
B. 81 cm
T. 6 cm

Shows woman in a banyan



297 Pillar fragment 150 CE

The worship of the Buddha Pada is shown here. The poses of the hands are interesting



298 Fragment of casting dish 100 BC

Shows two men and a border of geese. The goose (Kauva) is a semi-aquatic bird like a large duck, with webbed feet and a long neck. Several species of wild geese are found in northern India. The Sanskrit and Pali name kauva is often incorrectly translated as 'swan' but swans are not native to India and were unknown to the ancient Indians. The geese so often referred to in the Jataka and later Buddhist literature is Anser indicus, the Bar-headed Goose. About the size of the domestic goose, this beautiful bird has grey, white and brown plumage and a white head marked with two distinctive black bands. Its gentle, musical 'wang wang wang' call is widely acknowledged to be one of the most endearing to the human world. The Buddha was sometimes compared with the goose and the bird's characteristics and habits were often used by him as a metaphor for certain spiritual qualities.
(<http://www.buddhanet.net/culture/phylab-156>)



299 Casing fragment 100 BC

Flower garland supported by a strange looking divine dwarf
(grym)



*Marked sculptures are displayed in the gallery. Others are in the reserve collection.

CHAPTER - XIII

SALIENT POINTS OF THE MINUTES OF THE MEETINGS OF THE COMMITTEE ON THE CONSERVATION AND REORGANISATION OF THE AMARAVATI GALLERY

The First meeting of the "Committee on Refurbishing the Amaravati Gallery" was held on 27th February, 2006 at the Director's Chamber under the Chairmanship of the then Director of Museums, Thiru M A Siddique, I.A.S.

IMPORTANT POINTS OF THE MINUTES OF THE FIRST MEETING OF THE TECHNICAL COMMITTEE ON REORGANISING THE AMARAVATI GALLERY-27TH FEBRUARY 2006

MEMBERS PRESENT

1.	Thiru M A Siddique, I.A.S., Director of Museums	Chairperson
2.	Thiru K Balasubramanian, Curator (Archaeology)	Coordinator
3.	Dr T Sathyamani Superintendent Archaeologist, ASI, Southern Circle, Chennai 9	Member
4.	Thiru K T Narasimhan, Superintendent Archaeologist, ASI, Temple Survey Project, Chennai 9	-do-
5.	Dr V N Krishnamoorthy, Retired Assistant Director of Museums	-do-
6.	Thiru M G Chellappan Retired Tech. ASI, Chennai	-do-
7.	Thiru Narayanan, Assistant Engineer, Department of Archaeology, Chennai	-do-

The Committee visited the gallery and the storage rooms. The Committee decided that the following actions shall be taken:

1. Documentation of the existing sculptures. The committee stressed the importance of photographic

documentation of the existing sculptures to record the present state of the sculptures. The curator informed that the photography of the sculptures had already been done.

- 2 Removal and cleaning of sculptures: The first task in reorganisation is to carefully remove the sculptures embedded in the walls of the gallery, and take up cleaning and conservation of the sculptures before they are ready for installation. The Committee recommended that one or two pieces viz., the lotus pedestal may be first cleaned and then after seeing the results, cleaning and conservation work may be extended to other pieces. The Committee noted that most of the pieces had already been removed from the wall and have been carefully stored in the storage room. The removal work of the remaining pieces may also be undertaken by employing skilled Sastars, after all the already removed sculptures had been moved into the storage room.
3. The Committee opined that services of a reputed architect should be procured to design the layout of the proposed gallery. The sastar, Thiru Balasubramanian was asked to examine and categorise the sculptures so that grouping of sculptures for the layout could be finalized.
4. A model of the Ammanam Sastri should be prepared that may be kept in the centre of the proposed gallery. The existing model of Penny Brown was not taken into account.
5. The roof of the gallery should be repaired to ensure that there is no leak during rains.

SALIENT POINTS OF THE MINUTES OF THE SECOND MEETING OF THE TECHNICAL COMMITTEE HELD ON 10-10-2006

The Second meeting of the Technical Committee was held on 10-10-2006 at the Commissioner's Chamber chaired by Dr R. Kannan, I.A.S.

The following members were present:

- | | | |
|----|---|-------------|
| 1. | Dr. R. Kannan, I.A.S.,
Commissioner of Museums | Chairperson |
| 2. | Thru R. Balasubramanian,
Curator, Archaeology Section,
Government Museum, Chennai-8 | Co-opted |
| 3. | Thru K. T. Narayanan,
Superintendent Archaeologist (Retd) | Member |
| 4. | Dr V N Srinivasan Deekan,
Asst. Director of Museums(Retd) | Member |
| 5. | Thru M G Chellapilla,
Res. Tech, ASI, Chennai | Member |
| 6. | Thru Narayanan,
Assistant Engineer,
Department of Archaeology,
Chennai-8 | Member |
| 7. | Thru K. Selvakumar, M.E.,
Assistant Engineer, (PWD) Buildings | |
| 8. | Thru Jayaraman, B.T.,
Assistant Engineer(PWD)Electrical | |

The following points were discussed and decision taken:

1. An architect should be identified for designing and reconstructing the Amirthav Galley
2. Architect may be selected by following the method adopted by the Archaeological Survey of India, for the Fort Museum, ASI (Fergie qualifications etc.)
3. AE (Civil), PWD to remove the remaining embedded and other sculptures under the supervision of the Curator Archaeology

4. As soon as the artefacts are removed from the gallery, the ASI(Coval) should take up conditioning the entire area refilling the voids using suitable materials in accordance with archaeological principles.
5. The committee will meet next after the removal of all artefacts, since the pace of removal had picked up severely.
6. Special Bricks of the same dimensions as suggested by Thru K T Nanumalai may be procured to fill up the voids created in the walls.
7. The work of selecting the architect for designing the gallery will be taken up at the next meeting of the committee.

SALIENT POINTS OF THE MINUTES OF THE THIRD MEETING OF THE TECHNICAL COMMITTEE
FOR THE REORGANISATION OF THE AMARAVATHI GALLERY HELD ON 18.01.2007

The following members were present:

- | | | |
|----|--|-------------|
| 1. | Dr R. Kumar, I.A.S.,
Commissioner of Museums | Chairperson |
| 2. | Thiru R. Balasubramanian,
Curator, Archaeology Section,
Government Museum, | Coordinator |
| 3. | Dr T. Satyamurti
(Retd) Superintending Archaeologist, | Member |
| 4. | Dr V.N. Srinivasan Doekan,
Asst. Director of Museums (Retd) | Member |
| 5. | Thiru R Narayanan,
Spt. Cr. Junior Engineer,
Department of Archaeology,
Chennai-6 | Member |
| 6. | Thiru K. Selvakumar, M.E.,
Assistant Engineer, PWD (Buildings) | |

It was unanimously resolved to hand over the Amaravati Project to PWD Civil under the able supervision of the Committee. Pre-qualifications may be quoted to avoid unqualified bidders.

Proceedings were immediately issued on 09.02.2007 to PWD to proceed with the works. The Executive Engineer Thiru Mohanaperumal along with AE (Civil) Thiru Selvakumar and Work Inspector Thiru Ravi and the Curator for Archaeology Section, Thiru R. Balasubramanian and Assistant Photographer Thiru G. Ramesh went to Amaravati to study how the objects were displayed and the type of materials used for showcases in the Site Museum of ASI. Based on the experience of Archaeological Survey of India Site Museum at Amaravati, estimates were prepared. Tender procedures were followed carefully and a bidder was selected by the PWD. M/s Modern Engineering, Chennai took up the work and the dismantling works started in August 2008 after the receipt of the funds. All the embedded sculptures were carefully removed one by one and kept on four beds. The removal works were completed in November as they had to complete the works in all respects before the end of the financial year i.e. March, 2009. Late Dr Shaheed Kapoor, I.A.S. was the Commissioner when this work took place.

Due to the specialised nature of this work, the removing of artifacts for the railing portion alone started. Before starting this work, all the voids in the walls had been closed with suitable bricks and cement mortar as was done in earlier occasions.

A pit was dug for about 9 feet and it was chemically treated. Then concrete filling was done up to 2 feet height. All the sides were treated and a surrounding wall was built with concrete. Dr Kannan, I.A.S. was succeeded by Dr. Sitaram Garimella, I.A.S., Principal Commissioner (Additional Charge) and Dr Sharfuddin Kapoor, I.A.S., Special Secretary/Commissioner. The work continued on the lines drawn up by Dr Kannan, I.A.S. Dr. T. S. Sudhar, I.A.S. Principal Secretary/ Commissioner of Archaeology was placed in charge of the post of Commissioner of Museums, when two meetings of the Technical Committee were held.

IMPORTANT POINTS OF THE MINUTES OF THE FOURTH MEETING OF THE TECHNICAL COMMITTEE ON REPURSHING THE AMARAVATI GALLERY -6TH APRIL, 2009

MEMBERS PRESENT:

- | | | |
|----|--|-------------|
| 1. | Dr T S Sudha, I.A.S.,
Principal Secretary &
Commissioner of Museums | Chairperson |
| 2. | Thruv R Balasubramanian,
Curator (Archaeology) | Coordinator |
| 3. | Dr V N Srinivas Dasan,
Retired Assistant Director
of Museums | Member |
| 4. | Dr T Satyamurthy
Retired Superintending Archaeologist | Member |
| 5. | Thruv K T Narayanan,
Retired Superintending Archaeologist | Member |
| 6. | Thruv Narayanan,
Assistant Executive Engineer,
Department of Archaeology | Member |
| 7. | Thruv A Selvakumar,
Assistant Engineer, PWD (Civil) | Member |



The Executive Engineer and Assistant Executive Engineer of the PWD Civil Wing attended this meeting as special guests. The Curator, Thruv Balasubramanian explained to the members that photographic documentation was done first in 2002 and then in 2006 and that all the badly affected 110 sculptures identified by the Committee constituted in 1998 were dismantled from the gallery with the help of Assistant Engineers from the Department of Archaeology under the guidance of Dr R. Karun, IAS. Then in the third committee meeting, the members unanimously suggested that the work may be entrusted to PWD Civil wing. Before taking up the works the remaining embedded sculptures were documented and then the work of



dissociating started after getting funds from Government. The re-arrangement work of the railing alone had started. Then the members visited the Gallery to see the works carried out so far. They also scrutinized the plan and made suggestions for improvement of the layout. The plan was approved by all the committee members after due modifications. Then the Members gave the following suggestions to the Curator:

1. Chemical cleaning of the limestone sculptures must be done by Thiru Ashok Dhivam, Chemist, Dept., of Archaeology.
2. Paper pulp treatment is not advisable. This was stated even in 1998 by the previous committee based on which along the work of removal from the walls was done in 2001.
3. The list of proposed sculptures to be displayed may be prepared by the Curator and submitted to the members. The Commissioner suggested giving all the members a copy of the "Guide to Buddhist Antiquities by A. Aryappan and P.R. Srivatsava". This was done immediately.
4. All the related objects from other sites may also be displayed.
5. Bricks stones to be studied before displaying the objects.
6. Unbreakable fibre-glass to be used for Doors.
7. CHT white flooring may be done.
8. The members suggested that all selected objects may be cleaned in-situ.
9. It was resolved that after the selection of sculptures the committee may be convened again to verify the selection.
10. At this point it was also suggested that the selected sculptures may be cleaned using 2% ammonia and clean water.

Further Notes:

At the Fourth Technical Committee meeting, the members suggested to replace the stone slabs. It took a full week to mount one sculpture as they were heavy stones and had to be mounted carefully with full support. Archaeological principles were strictly followed. The lower portions of the heavy stones were covered with Japanese tissue paper and over those, plastic sheets were used so that they would not have any contact with building materials directly as it would be detrimental otherwise. Thus the pit was covered with concrete to carry the weight of the stone members. All these works were done between January and March 2009 under the careful supervision of the Curator. He had to engage only labourers to carry the materials. No machinery was available. At this stage, the committee members visited the gallery and inspected the works carried out and suggested some improvements which were completed. All the removed sculptures were carefully kept on four bed and in a building specially built for storing the surplus sculptures. The second and third row of sculptures were mounted carefully and the difficulty was felt by now in mounting

the coping stones as there was no work space for the workforce to sit atop and install the coping stones. The expert committee was approached for suggestions. Thus K.T. Narasimhan asked Thus Balasubramanian, the Curator to use direct poles and chain pulleys. He had approached several agencies to get a small fork lift equipment to do the job. But even the smallest of the equipment could not move inside the gallery as the equipment was bigger in size than the entrance to the gallery. Finally as suggested, direct poles and chain pulleys were commissioned to take up the work. It took one full week to mount these sculptures stay by the end of October 2009. It was a time consuming work. All the selected Jambukeswara sculptures were carefully mounted on showcases.



Renovated Ammanavai Gallery during work.

SALIENT POINTS OF THE MINUTES OF THE AMARAVATHI CONSULTATIVE COMMITTEE FIFTH
MEETING HELD ON 7TH AUGUST 2009

The following members were present:

Dr T S Senthil, I A.S.,
Chairperson
Principal Secretary and Commissioner of Museums

Thera R. Balasubramanian,
Coordinator
Curator, Archaeology

Thera K. T Narasimhan,
Member
Superintending Archaeologist (Retd), ASI

Dr T. Satyamurti,
Member
Superintending Archaeologist (Retd), ASI

Thera A. Selvamurthy,
Member
Assistant Engineer, PWD (Civil)



The Assistant Executive Engineer of the PWD Civil Wing attended
the meeting as special guest. The following points were discussed -

1. The problems faced by the Curator in placing the coping stones at the top of the railing portion.
2. The fragments identified to be displayed in the wall showcases.

The Curator had already identified the fragment sculptures to be displayed in the wall panels and had prepared and showed them to the members. The Chair and members visited the Gallery and saw the railing portions for completed and took measurements of the coping stones to be placed at the top.

Thera K. T Narasimhan came up with a solution and explained to the Asst. Engineer, PWD (Civil) how to go about the work. The remaining portion of the third row, the members felt that could be filled with lotus medallions. A work flow statement indicating likely time-frame and deadline was prepared.

Further Notes:

After these works, the floor was laid with marble. It took five weeks to complete this work. All the sculptures exhibited in the gallery were treated well using conservation norms. All showcases were covered with glass panes after keeping the labels so that the visitors can only enjoy the sculptures and they cannot touch and deface them. At this point of time, Government of India released funds for many projects and electrification and air-conditioning the Amaravati Gallery was one among them. New electrical lines were laid to bear the load and pure white metal halogen lights were used so that the entire gallery had uniform lighting. Work was continuing.

Ayaka Pillars

From 18th February, 2013 Dr R. Karunai A.S. who was posted as Principal Secretary and later Additional Chief Secretary, Tourism, Culture and Religious Endowments Department visited the museum several times. He was in additional charge of the post of Commissioner of Museums in two spells, the latter still continuing. He found that the Ayaka pillars, the signature piece of the sculpt of the Andhra region was not displayed. For the Amaravati stupa, the first one in Andhra, these pillars had great significance. It was decided to display at least one pillar as a sample. After careful planning, this was done on 15/04/2014. With this the entire work was over.



Ayaka Pillar displayed

The Gallery was inaugurated and thrown open to the public by the Honourable Chief Minister Srinivas Reddy by video conferencing from the Secretariat, Fort St George on 27/06/2014.

CHAPTER - XIV

MACKENZIE DRAWINGS

INDIA ANTIQUA ILLUSTRATA

An Essay to Illustrate

The ANCIENT HISTORY, INSCRIPTIONS, RELIGION,

of

INDIA

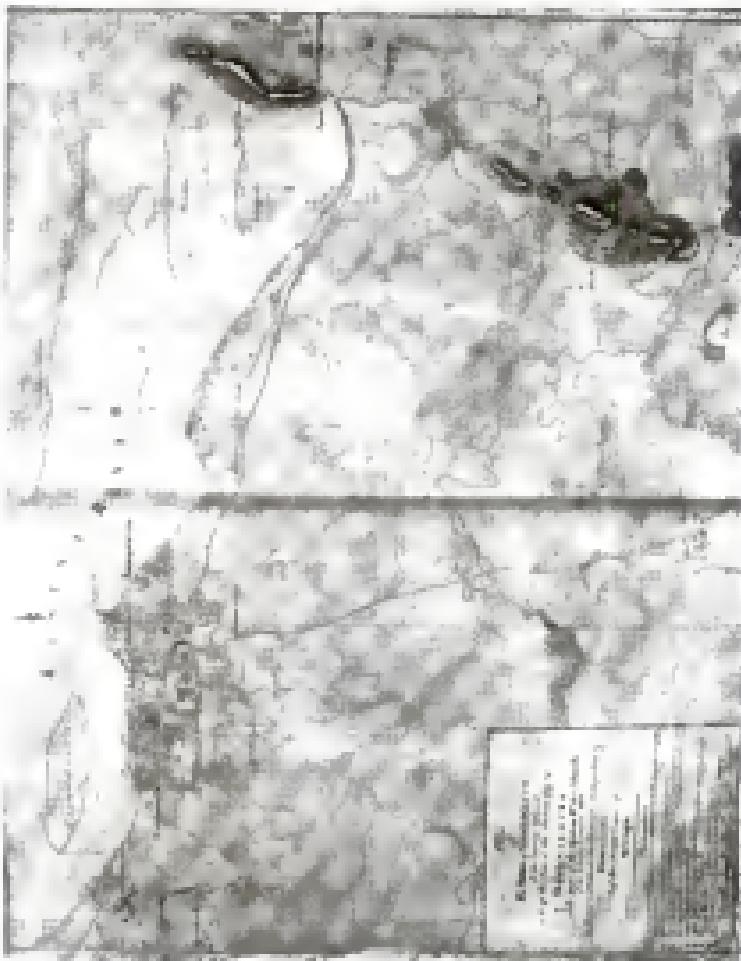
by Drawings of Remarkable Sculptures

Inscriptions, Buildings, Coins & other existing Remains of

ANTIQUITY.

This volume contains Eighty Two Drawings
but about forty more are in three loose
(Total - Eighty Six Drawings)

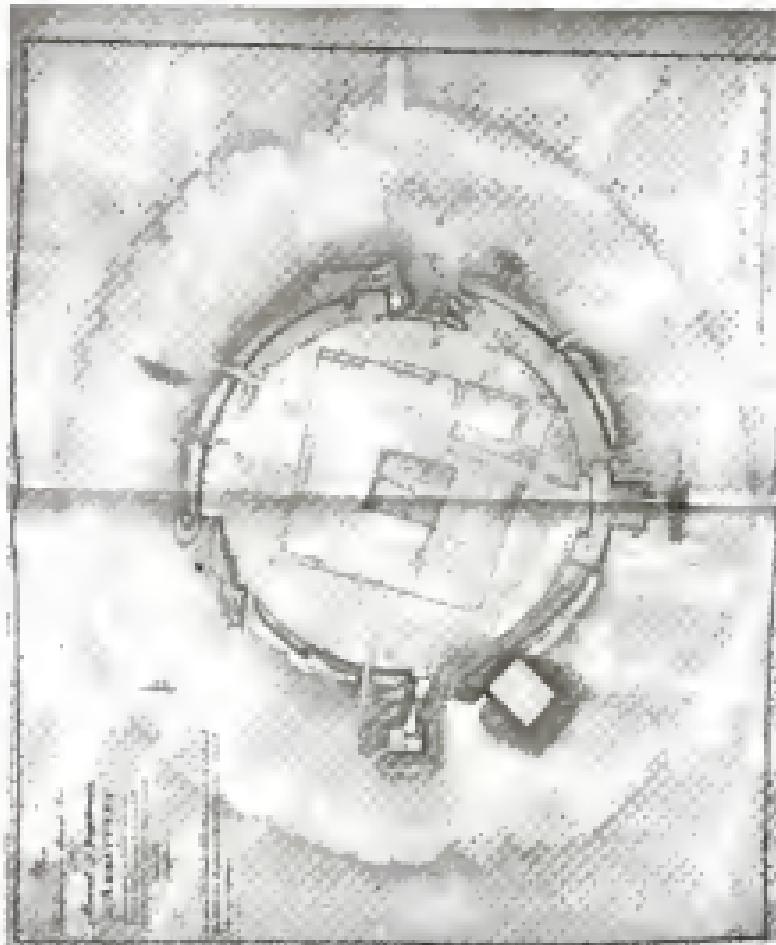
Inscribed : India Antiqua illustrata or an Essay to illustrate The Ancient History, Inscriptions & Religion of India by Drawings of Remarkable Sculptures, Inscriptions, Buildings, Coins & other existing Remains of Antiquity. This volume contains Eighty Two Drawings (with 1 inscript. Dupl: 2 maps Do an 3 leaves Memoranda etc loose) total Eighty Six Numbers).



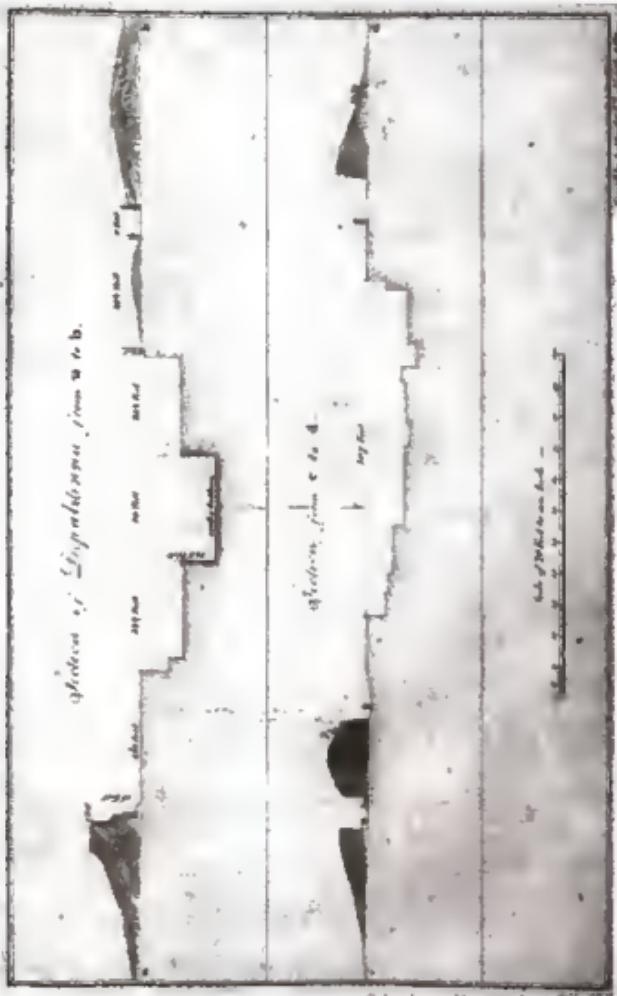
Map of Amman and surrounding country, based on a survey conducted in 1816. Inscribed: Plan of the town of Amman, of the country near it, and of the Scite of the ancient city of Damascene.



Plan of Stupa excavation in March 1866
Inscribed: Sketch of Depositional at Anuradhapura in its
present state. Inscriptions along the South East side of
the plan read as follows: 6 stones, 20 stones very neatly
engraved, 14 stones Drawing Newman, 7 stones

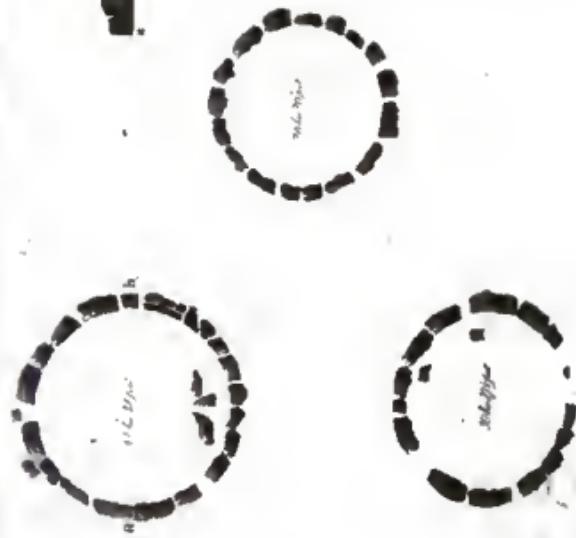


Plan of Sheep excavation in June 1817. Plan descriptive of the state of the Mound of Deposits at Avesbury, showing what has been cleared and what still remains to be removed, laid down from actual measurement: June 1817. Scale of 20 feet to an inch. Drawn by J. Morris, 26th March, 1819.



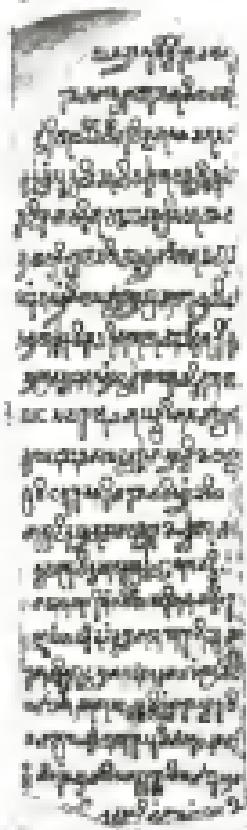
Section plan of the Mahachaitya in June 1817.
Inscribed: Copied by J. Mustie. 6th March, 1819.

Architect. Plans A & B

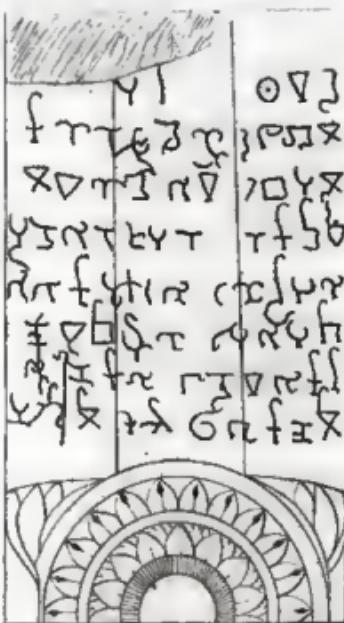


Three plans and one section plan
of stone circle near the stupa.

Digitized by srujanika@gmail.com



Tall rectangular slab bearing an inscription. The text is in Sanskrit and it deals with mention of Buddhist principles. The characters used is Brahmi. The lower portion is broken off. Inscribed 2 ft by 1 ft 5 in. Reduction of an ancient inscription can now be found in Department of Archaeology BM 67, Kano 130.



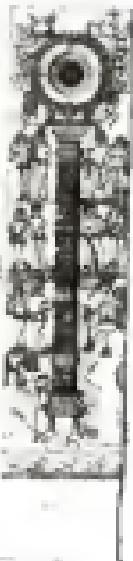
A sketch of an inscription which was placed on the East side of the South Gateway of Dipaldinna August 1816. Cop'd by J. Gould 18 December 1817.

Augt 1816

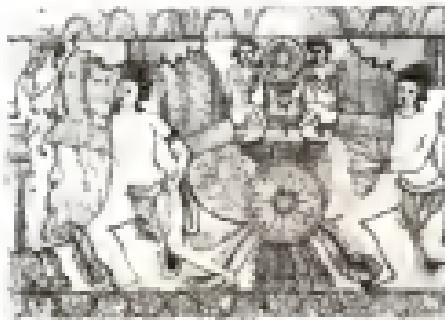
Broken slab bearing inscription. Inscribed : *Fac Simile of an inscription which was placed on the East side of the South Gateway of Dipaldinna August 1816. Cop'd by J. Gould 18 December 1817.*



Reversible slab showing Chakravarti Varshana standing in vrikshasana posture and holding his hands in Anjali. BM 49 Koz. 100, Baroda 79. Inscribed - 5 ft. 3 in. September 4th 1876.



Tall Rectangular stone showing a column
with wheel on top. Inscribed - 5 ft. by 13
in. Sept 1st 1816, 22 Sept.



Fragment of Shyambazar Terracotta

Piece of the rail coping showing rishabha-hamsa running carrying a large ghati. BM No. on loan to the National Museum of India
Inscribed - 2 Jy. 8 m. By Jy. 10 m. March 1968



Drum Slab. (BM 87). Inscribed: 3 ft. 3.25 in. by 3 ft. 1 in.
T.A. (Thomas Anderson). Sep'r 1816.



Rectangular Slab showing the birth of the Buddha.
Inscribed: 5 ft. 1 in. by 2ft. 9 in. T.A. (Thomas Anderson).



Drum Slab.Inscribed: 4 ft.8in by 2 ft. 8 in. H.H.
September 1816.



The figures in this page
are represented very
handsome with smiles on their countenances.

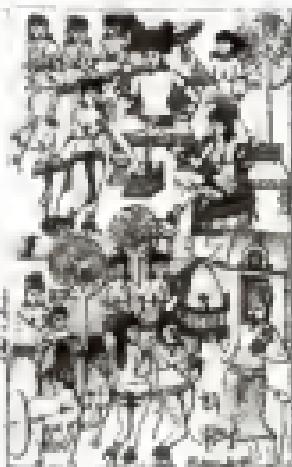
Rectangular Slab showing a stupa above and a tree surrounded by attendants below. Inscribed: 4 ft. 7.5 in by 1 ft. 10.5 in. The figures in this page are represented very handsome with smiles on their countenances. H.H. (Henry Hamilton). 1816.



Drum Slab. Inscribed: 4 ft, 5 in. by 3 ft, 0,9 in. Tope Slab.
25th Sep'r 1816, M.B. (Marcellus Burke).

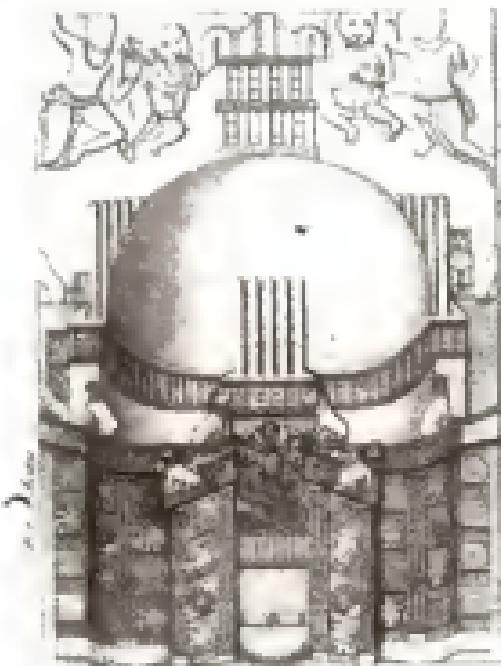


Rectangular Slate with four square frames showing a seated, a seated Buddha with attendants, another seated Buddha with attendant and Siddhartha on horse back. Inscribed 1 ft 11 in. by 1 ft 2 1/2 in. M. Burke 27 Sept. 1846. This is in the collection of Government Museum, Chennai; Accession Number: 233.

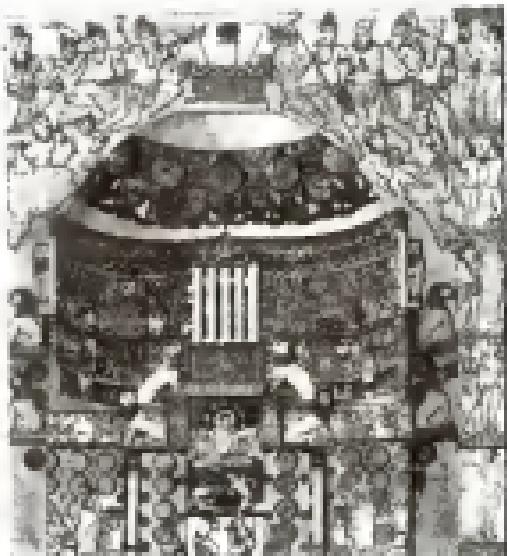


the width. the height.

Rectangular slab with two frames showing a king on a throne and a ruler with female attendants. Inscribed. 3 ft. 6 in. by 2 ft. 2 in. This figure is represented in the original with a similar smile in her countenance as of looking downward. The figure is referred to it indicated by an "X" at the bottom centre of the composition. N. H. (Henry Hamilton). 23 Sept'r 1876.

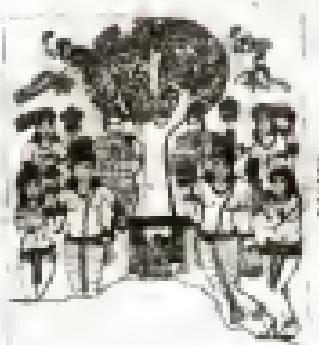


Drum Stand. Inscribed: 5 ft. 5 in by Mr. Gen. H. M. (Henry Moorehead). 24 Sept'r 1874.



Drum Sank (B.M. 72). Inscribed - 47 by J. B. B. Sen.

Drum Sank (B.M. 72). Inscribed - 47 by J. B. B. Sen.
No. I. M. B. (Marcellus Barker) 10th Sept 1810



Rectangular slab showing devotees around a tree
Inscribed: 30.0.1866 by 20. Sun. Large tree in the
SW R^d Oct'r 1866 M.B (Marcellus Barkel)



Burnt Stab Inscribed - 4 h 6m by 4h East lower
side Curly No 6 No 3 In Burke, and No 2 by
Anderson Both of this kind now in his care H H
(Henry Hamilton) 17th October 1846



Two drum pilasters showing (a) a column with wheel on top and (b) four panels showing a stupa, a seated Buddha, another seated Buddha and standing man with horse. (BM 73). Inscribed : (a) 4ft. 8 in. by 10.5in. 15th October 1816. (b) 4ft. 2.3 in by 8in. M. Burke 20th October 1816.

Loose stone lying to the S.E.



Rectangular slab showing a horse walking through the gate. (BM 51). *Inscribed : 5 ft. 10 in. by 3 ft. 8 in. Loose stone lying to the S.E. H.H. (Henry Hamilton), 18th October 1816.*



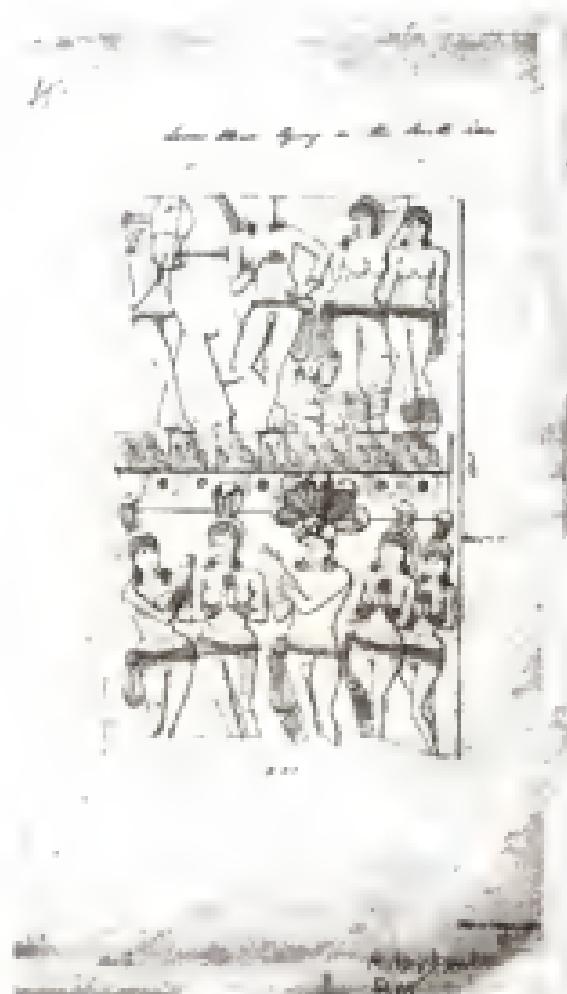
Rectangular slate showing similar scenes to folio 28
Inscribed: 116 1m by 30.10m. Lower stone lying in
the S.E. corner of the reservoir. M.H. (Henry
Hamilton). 20th October 1816.

N^o

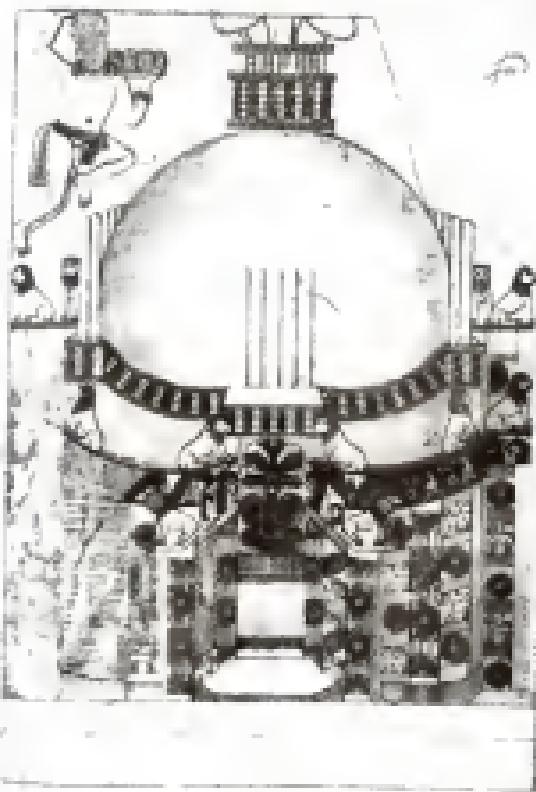
Two scenes showing two
devotees seated around a chakra above and four
figures with wheel above and a horse below (BM
50)



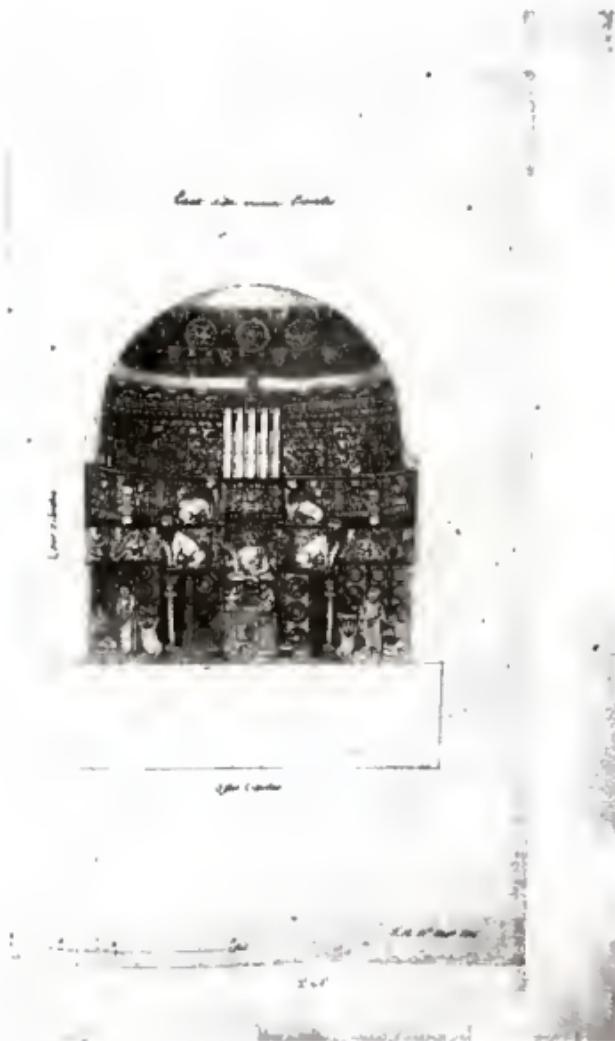
Rectangular slate with two scenes showing two devotees seated around a chakra above and four figures with wheel above and a horse below (BM 50) Inscribed "76 by 3 ft. Longer stone lying on the East side N.W (Henry Haslewood) 22nd October 1849



Rectangular slab with two scenes showing four standing figures with a horse above and a Naga king with four Nagi women below (BM 55) inscribed - 60 by 36.10m. Lower scene lying on the south side. H.H (Henry Howard) 27th October 1876.



Drum Slab Inscribed - 47.6m by 30.2m Inner circle
S.E. No. 7 27th October 1876

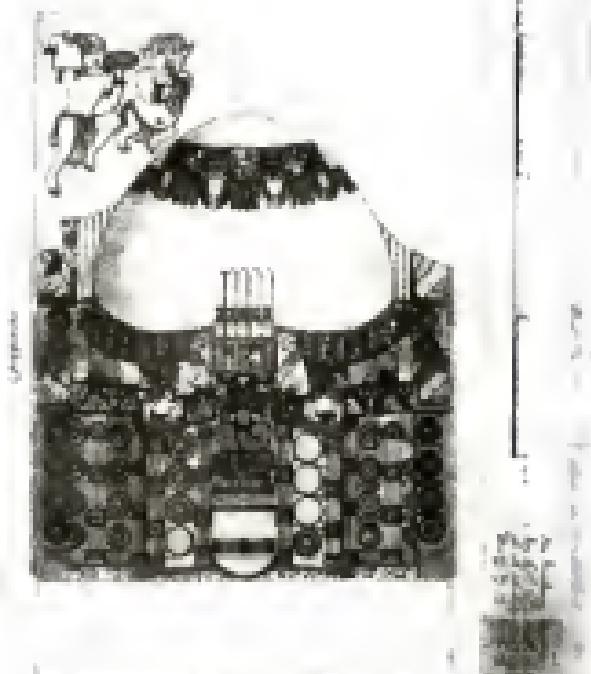


Drum Slab. Inscribed . 4ft.2in. by 3ft.4in. East side inner circle. T.A. (Thomas Anderson). 12th Nov'r 1816.



Drum Slab, Inscribed : 5ft.1in. by 3ft.2in., *Inner circle*
S.W.No.6. 8th November 1816. M.B. (Marcellus Burke).

Drawn 1900 by M. J. Barker



Drawn Slab Inscribed "St. 1m by M. J. Barker circle S.W.
No. 3 17th Nov'r 1816 T.A. (Thomas Anderson) & M.J.
Mercurius Barker"



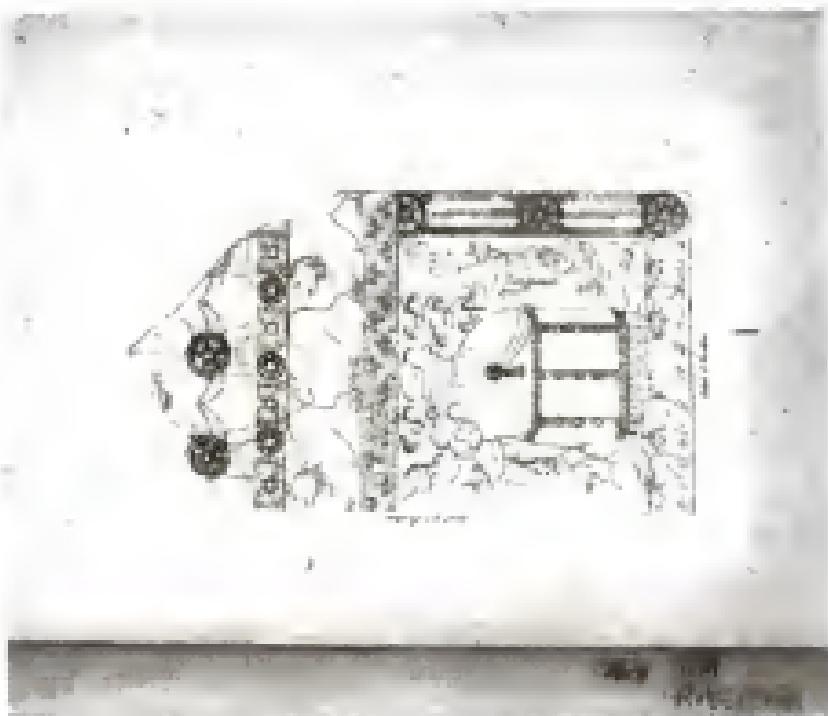
Railing pillar with two lotus medallions, and gandharvas.
(BM 46). Inscribed : 6ft.7in. by 2ft. 9in. Exterior Circle
(counting from the North) No. 6 19th November 1816. M.B.
(Marcellus Burke).



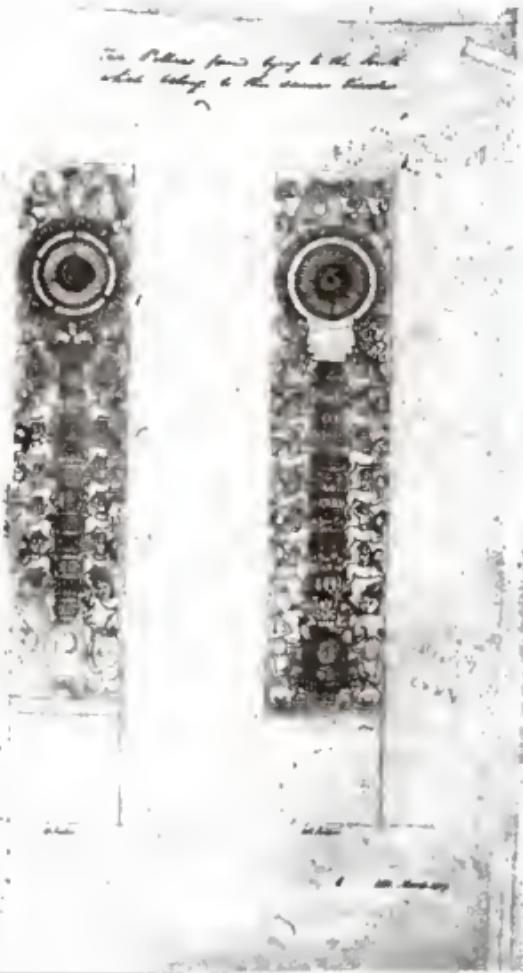
Railing pillar with two large medallions. Figure abiding a throne is shown in the area between the medallions. Inscribed. 6 ft. 5 in by 2 ft. 7 3/4 in. *Ellora Circle* (intermediate stones circular and no figures.) No. 3A. 25th November 1876 M. B. (Maurice Bury)



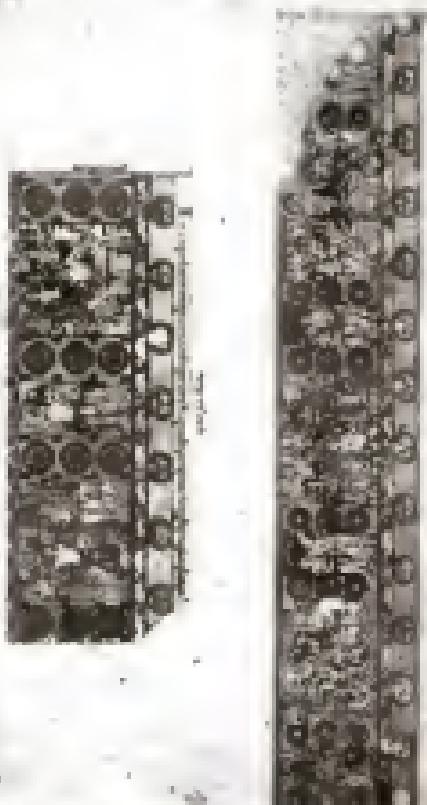
Rectangular dish showing a vase of flowers. Inscribed
4½ 95 cm. by 3 ft. *Given* stone to the East C.S.
(Charles Stewart) Decr' 1876



Rectangular slab showing a design (ISM 115) inscribed 40 3.3 m. by 21 2m
Lower slab to the East C.B. (Charles Bennett) Dec'r 1846.

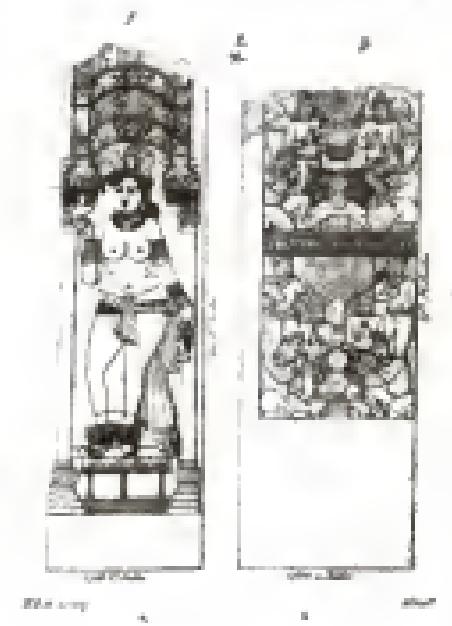


Two Pillars labeled "a" and "b" (BM 71), each showing a column with a wheel on top. Inscribed: a) 4ft 10in. by 10in. b). 4ft. 10in. by 10.5in. *The pillars found lying to the South which belong to the same circle. H.H. (Henry Hamilton). March 1817.*



Frieze in two parts showing nobles, a royal procession, Naga people and devotees around a seated Buddha. Inscribed: a) 1 ft. 3 3/4 in. by 6 ft. 7 1/2 in. b) 1 ft. 3 3/4 in. by 6 ft. 2 3/8 in. H.H. (Henry Hamilton). March 18/7

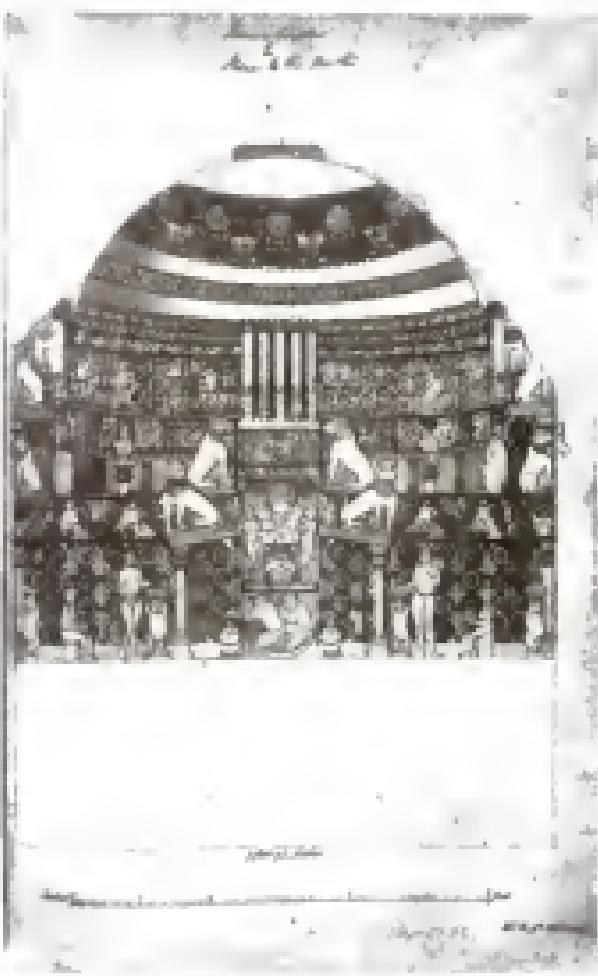
The above were placed in
one of the rooms at Derry.



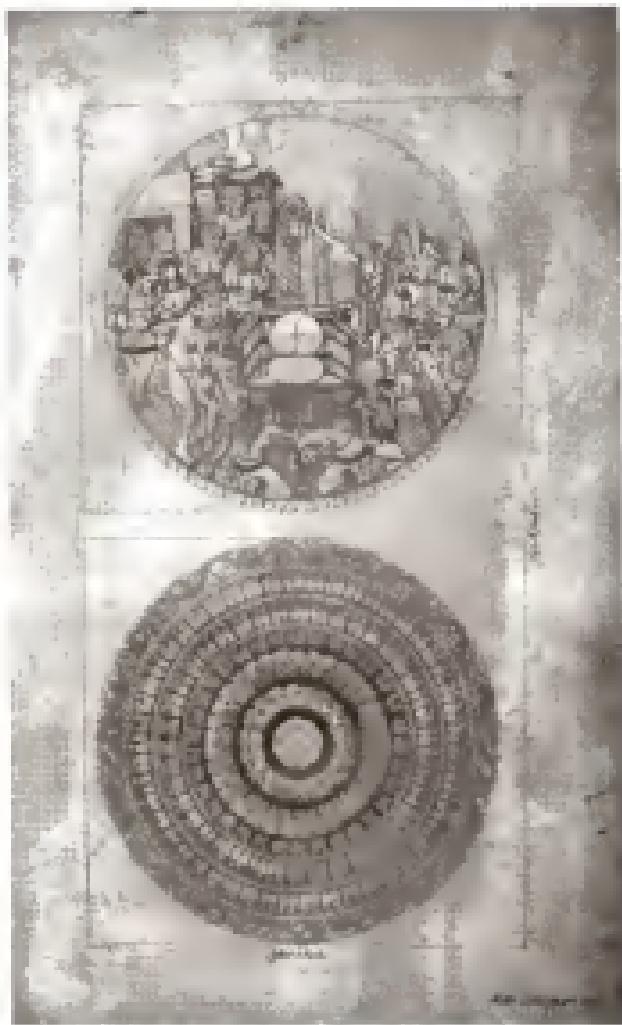
Two rectangular slates showing (a) female figure (b) devotees
revering a tree and a wheel, inscribed (a) 30. *Finlay* 30.
7.2m. by 3ft. 7.2m. by 1ft. 4in. These stones were placed on
either side of the arched doorway (a) T.A. (Thomas
Anderson) 15th Feb'y 1817 (b) W.S. (William Syme) 15th.



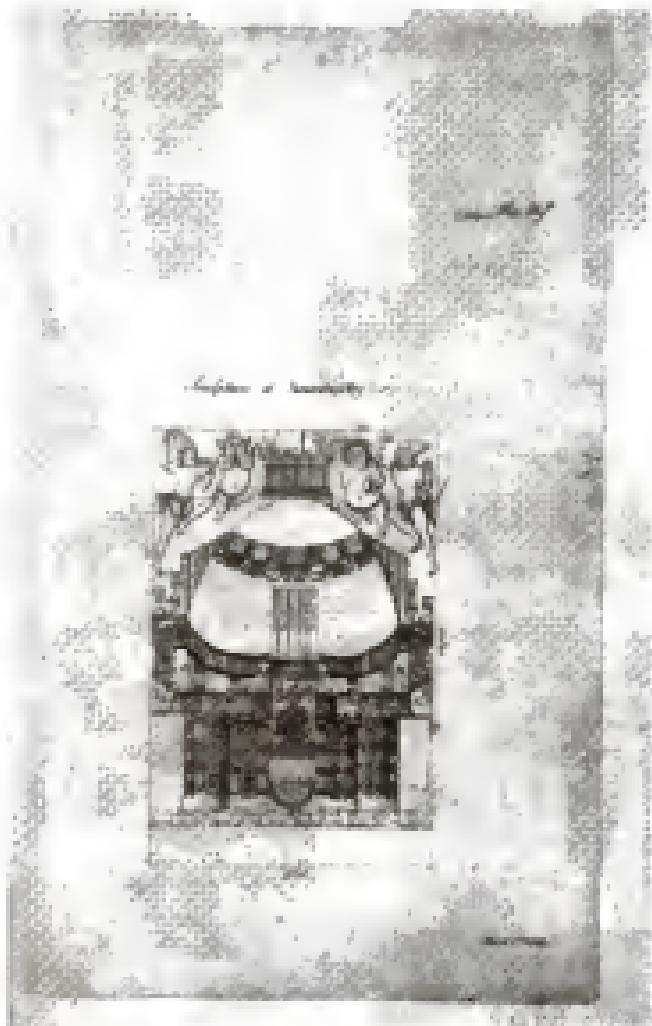
Rising column showing scenes of a newborn child being publicly presented. Above are devasans mounting a peacock. Below is a large medallion inscribed "Sh. by Sh. of 4 Shows to the world. T.A. (Thomas Anderson) H.H. (Henry Hamilton) March 4th 1857"



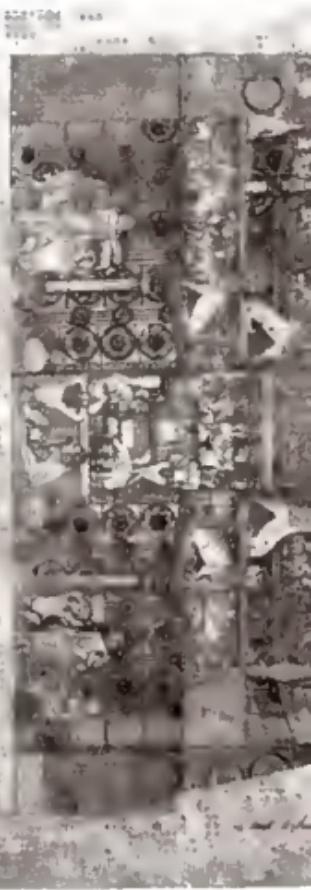
Drum Slab: Inscribed 9ft by 3ft 9.25in Diam circle 2. Stone in the North W.S. (William Sedgeman) 9th March 1817



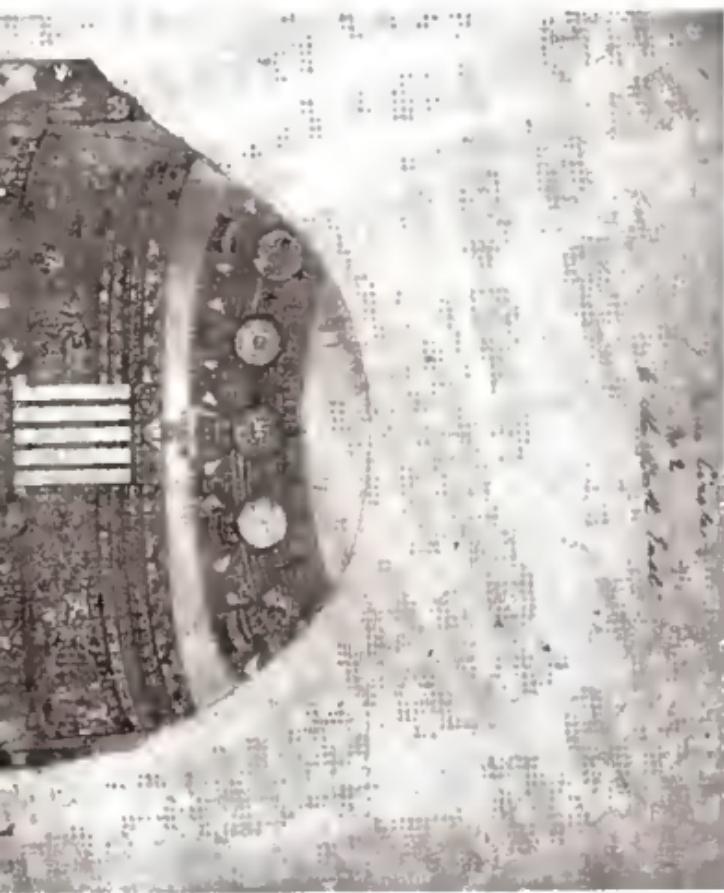
Two medallions (perhaps the inner and outer face of the same piece) inscribed '20 by 20 feet Outer Circle 2d H.M. (Henry Meadson) March 5th 1817'

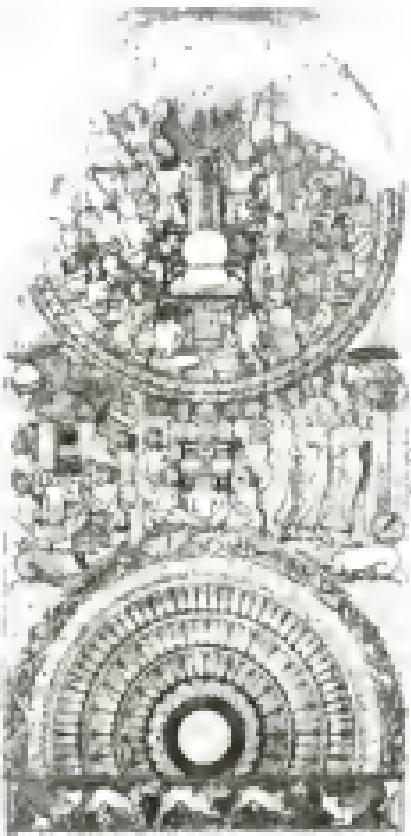


Dran Stab. (BM.81) Inscribed 45 B.C. by J. B. Sculpture at
Amaravati. Restored 7 March 1928.



Drum Slab. (BM 69). Inscribed: 4ft. 1in. by 3ft. 9.5in. H.H.
(Henry Hamilton), 14th March 1817.

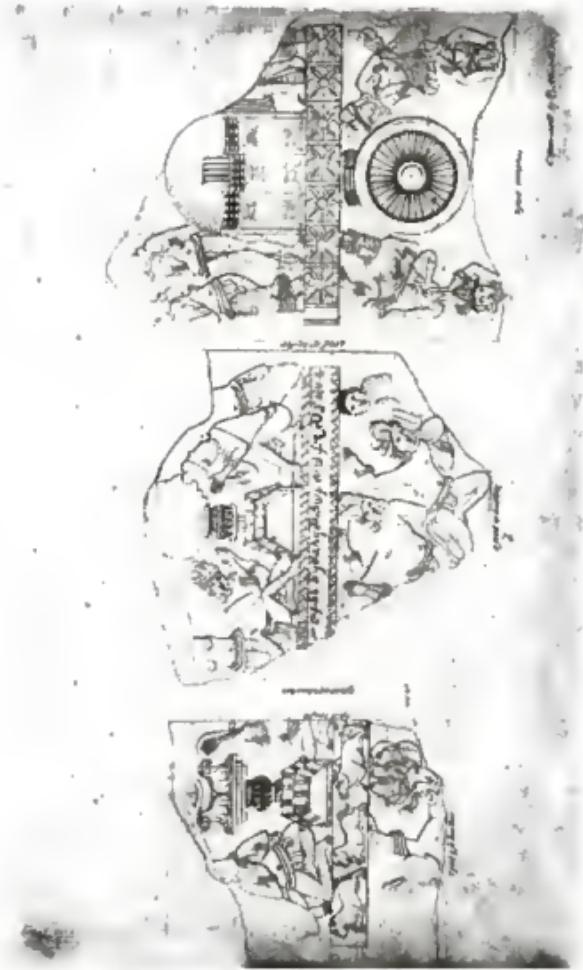




Standing pillar with two lions medallions. Inscribed
60.7m by Mr. H.W. (Henry Weston) 12th March 1837

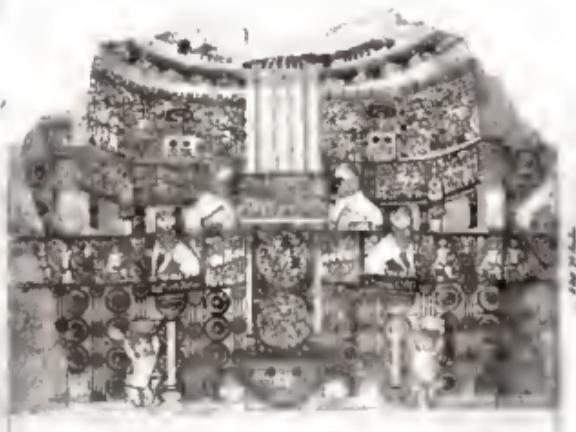


Racing medallions carved with scene of men running through a gate
Described: 36.1.8m across (height not given) H. H. (Harry Hamilton)
14th March 1817



Three fragments showing (a) four devotees surrounding a building (b) seated Buddha and man on horse (c) three men on stools (BM 52). Inscribed: a) 4ft. 6.5in. by 3ft. 8in. (b) 3ft. 10.5in. by 3ft. 8in. (c) 3ft 1in. by 2ft. 9.5in. C. Barnett 17th March 1817.

T. Anderson
No. 1
to the North East



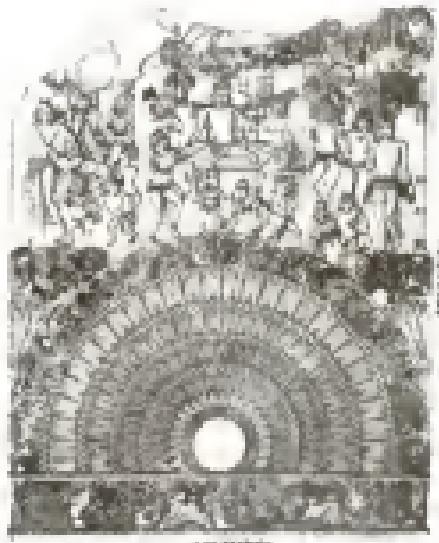
3 ft. 7.5 in.

3 ft. 11.5 in.

Inner Circle

Drum Slab, (BM 85). Inscribed: 3ft.7.5in. by 3ft.11.5in. *Inner Circle*
No. 1 to the North East. T.A. (Thomas Anderson). 20th March 1817.

Mr. G. M. Marshall



Railing pillar showing a seated king and queen above a lotus medallion. Inscribed. 36 ft. 3 in. by 21 ft. 11 in.
Outer Circle No 9. M.B. (Marcellus Becker) March 1877

Marcellus Becker

Archaeological Survey

No. 2

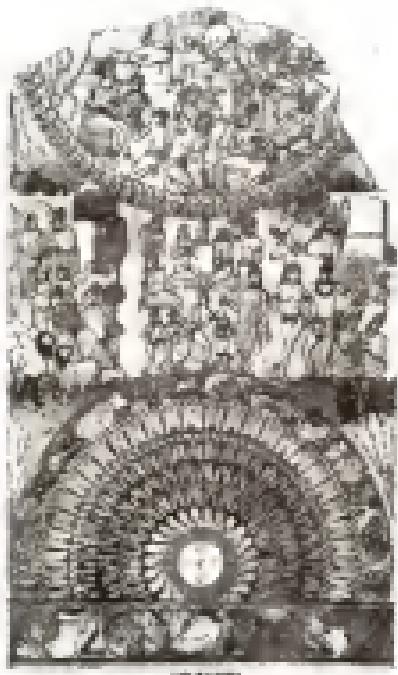


Photo: Archaeological Survey

Archaeological Survey

No. 2

Railing Pillar with scenes of devatas, nobles and a bullfight
cast. Inscribed - 4 ft 10 in by 2 ft 10 in. Outer circle No. 8.
M. S. (Mahayana Buddhist). March 1877.

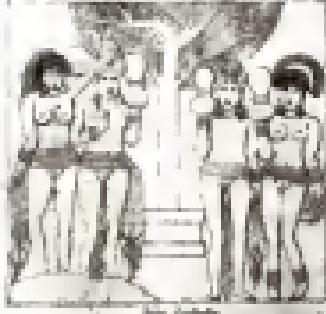
Inner Circle East side
No. 12



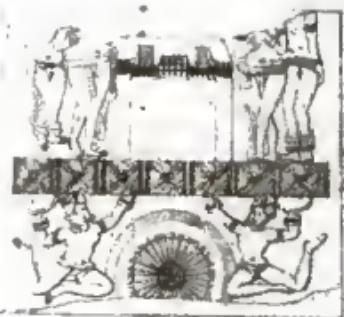
Editor's Note

W.S., March 2017

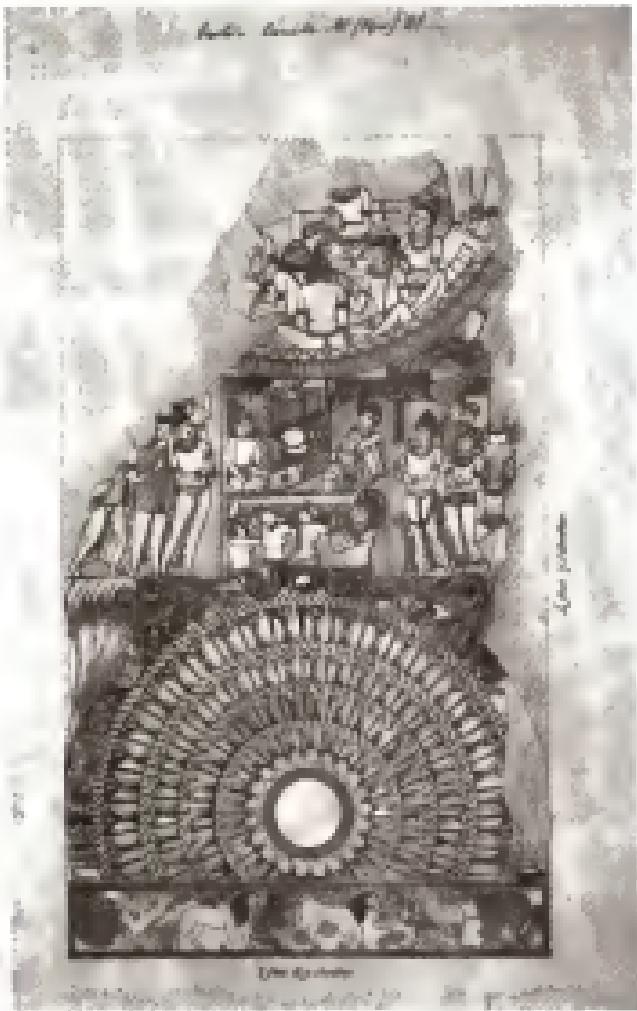
Broken drum slab showing half a stupa. Inscribed : 2ft. 10.6 in. by 2ft. 8in.
Inner Circle East side No. 12. W.S. (William Sydenham). March 1817.



Two rectangular fragments showing (a) legs and lower torso of seated figures venerating a throne (b) four standing and two seated people. Inscribed - (a) JH 10a by 26 7.23m. C.B. (Charles Barnett) March 1817 (b) JH 10a by JH 3.10a M.B. (Matthews Banks) March 1817

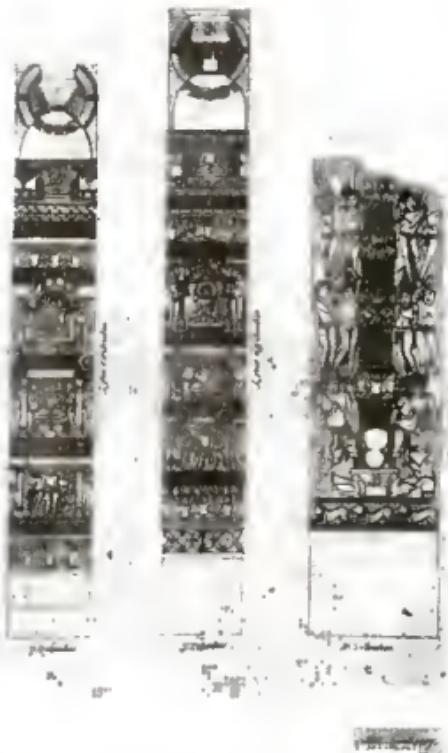


Two fragments showing (a) a wheel and stupa (b) humans and gandharvas. Inscribed : a) 3ft.7.5in by 3ft.6.5in. b) 3ft.6in. by 3ft.5.75in. C.Barnett March 1817.

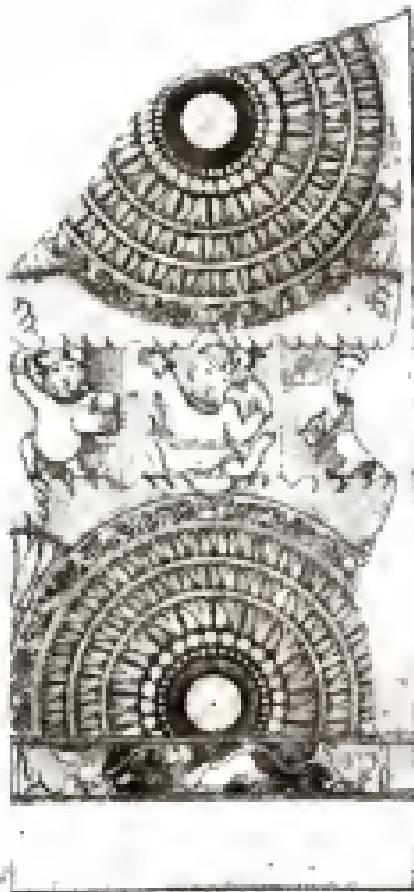


Rising Pillar. Central image shows deities surrounding a throne. Seated figure above and lotus medallion below. Inscribed 4675m by JAI S.Rao. Photo Circle No. (14-16) 27 M/S (Marathahalli). March 1917.

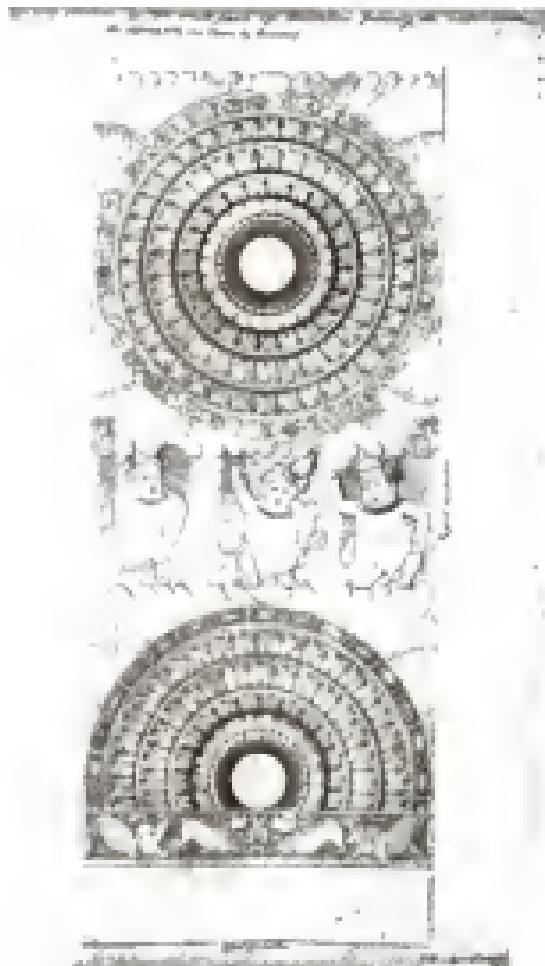
Pillars found lying on the South
which belong to the inner circle.



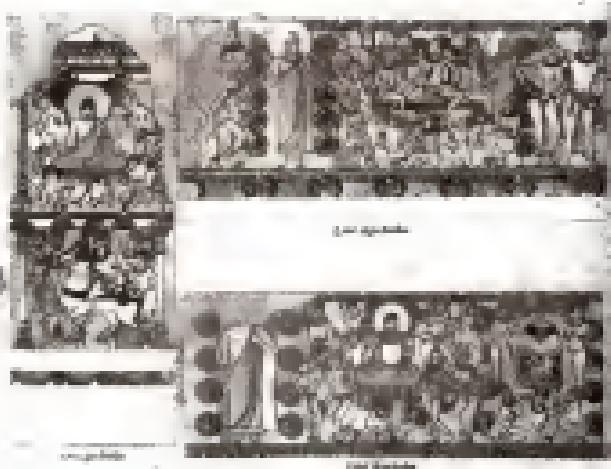
Three Pillars carved with (a) seated Buddhas and a stupa capital (BM 84), (b) seated Buddhas and a stupa Capital (BM 86), (c) a column surrounded by devotees. Inscribed : a) 4ft. 1.8in. by 7.2in. b) 4ft. 6.9in. by 7.2in. c) 3ft. 5.9in. by 11.4in. Pillars found lying on the South which belong to the inner circle. M.B. (Marcellus Burke). April 1817.



Railing pillar showing three Ganas. Lotus medallions above and below. Inscribed : 6ft 0.23m. by 2ft 10in. C.B. (Charles Barber) April 1817



Rising pillar showing three Gauri Lataa medallions above and below (BM 11); inscribed , ४१ ई २३वा, by ३८ ९२३वा.
Relief on the back part of the stone forming the outer circle
(the opposite side was drawn by Neuman). C.R.(Charles
Barrett) April 1817



These rectangular fragments carved with Buddhist: (a) seated Buddha with horse and rider below. (b) Standing Buddha next to a seated king. (c) Standing Buddha, seated Buddha and a stupa surrounded by devotees. Inscribed: 'a) 2/84 7m. by 2/84 11m. c) 1/84 1m. by 2/84 10.8m. M.R. (Museum Berlin) April 1917'



Medallion showing devotees around a stupa. (BM, 8).
Inscribed : 2ft.11.5in. by 3ft.3.3in. *The best finished
sculpture in Depaldinna. Outer gate. H.H. (Henry Hamilton).
April 1817.*



Railing pillar showing seated noble and a young family.
Lotus medallion below. Inscribed: ६५ वा ३१ ईस्वी. No. 13
C.R. (Charles Russell) April 1917

772
[REVERSE SIDE OF PLATE]
/in 2 fin. Outer circle No 19 (No 19 drawn by Newenham) Principal
figure horse. H H (Henry Hamilton) April 1817. This is now in the
Government Museum, Calcutta collection. Accession Number 132



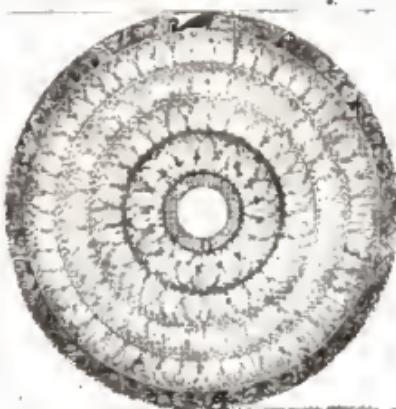
[a]

Medallion showing a man surrounded by devotees. Inscribed : 29 Pla.
by Sft 2 fin. Outer circle No 19 (No 19 drawn by Newenham) Principal
figure horse. H H (Henry Hamilton) April 1817. This is now in the
Government Museum, Calcutta collection. Accession Number 132

Outer circle 16 (17 drawn by Newman
after S. Anderson)



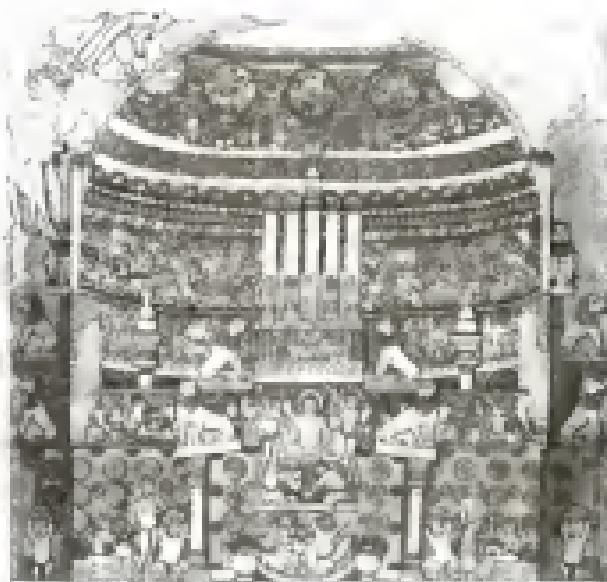
Outer circle



Outer circle

2 ft. 6 in. diameter

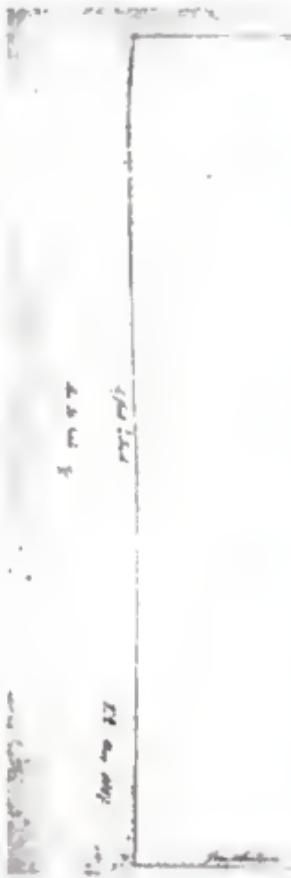
Drawings of both sides of a medallion. The front is carved with
dancers and musicians and the back with a lotus medallion.
Inscribed : 2ft. 11in. by 3ft. 3in. Outer circle 16 (17 drawn by
Newman). T.A. (Thomas Anderson). 15th April 1817.



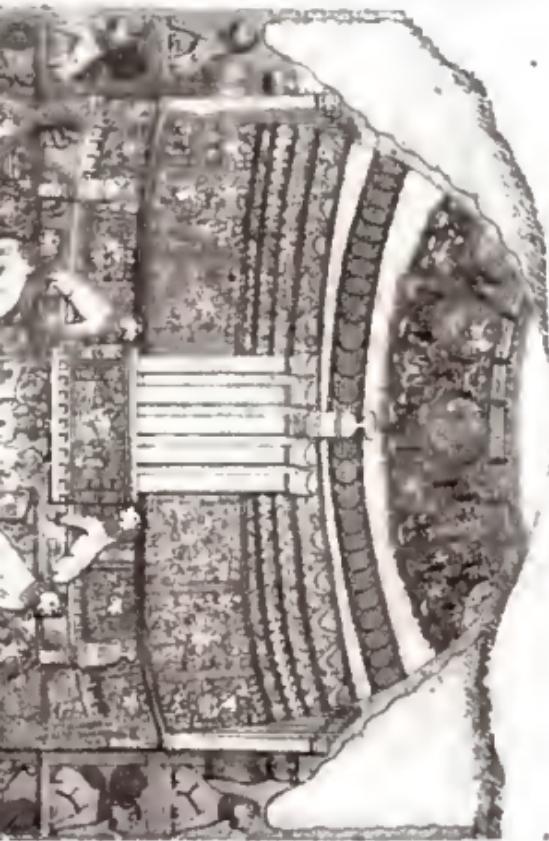
1000 x 1000

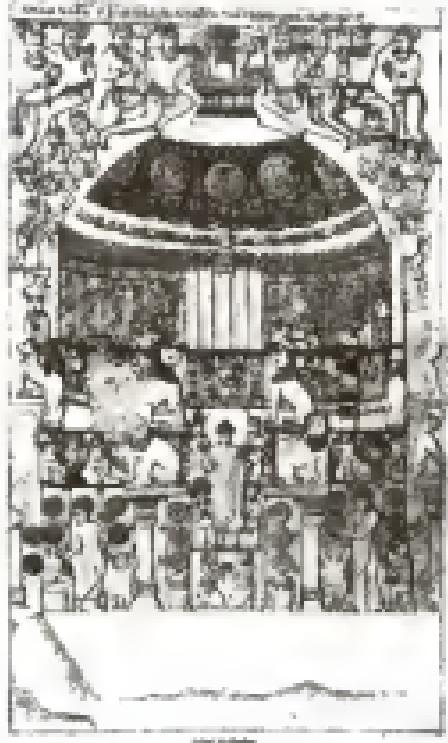
DF-Ag-Ag

Draw Sheet No. 21 Sp 60-48 0.75in T.A. (Thomas Anderson)
May 1917.



Drum Slab. Inscribed : 5ft.3in. by 4ft.0.75in. No.22 T.A.
(Thomas Anderson). May 1817.

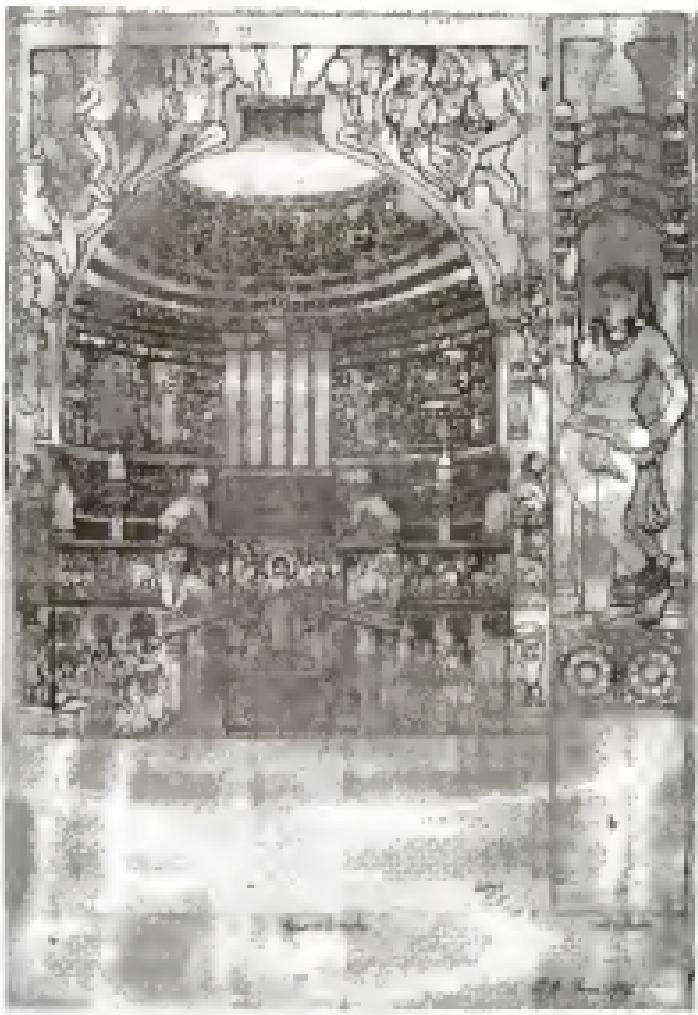




Drawn State inscribed. off 8 7/8 in. by 2 9/16 in. Begun by
J Moore & finished by Ainslie 13th Sept 1879



Drum Slab. Inscribed : 4ft.9in. by 4ft. No.27 T.A. (Thomas Anderson). June 1817.



(a) Drun's Club and (b) narrow club showing a woman standing under a canopy inscribed (a) 391 Kha. by 39.6 75m. b) 391 Kha. by 10.25m
No 69 T.A. (Thomas Anderson) June 1917

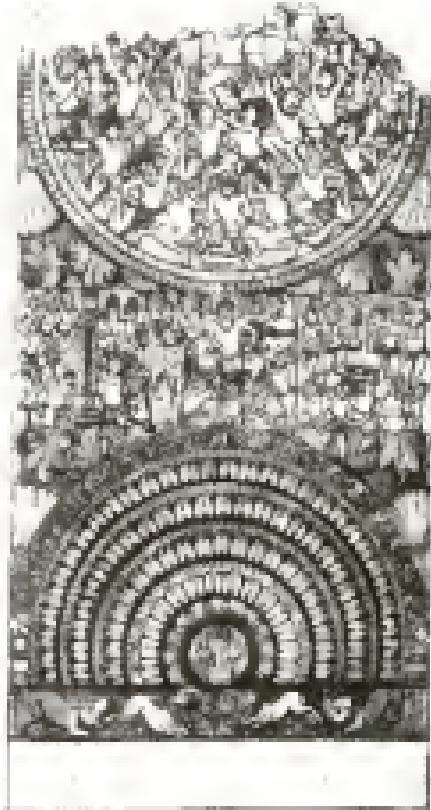
Fig. 22. *Lotus pillar* - *ca. 2nd C.*



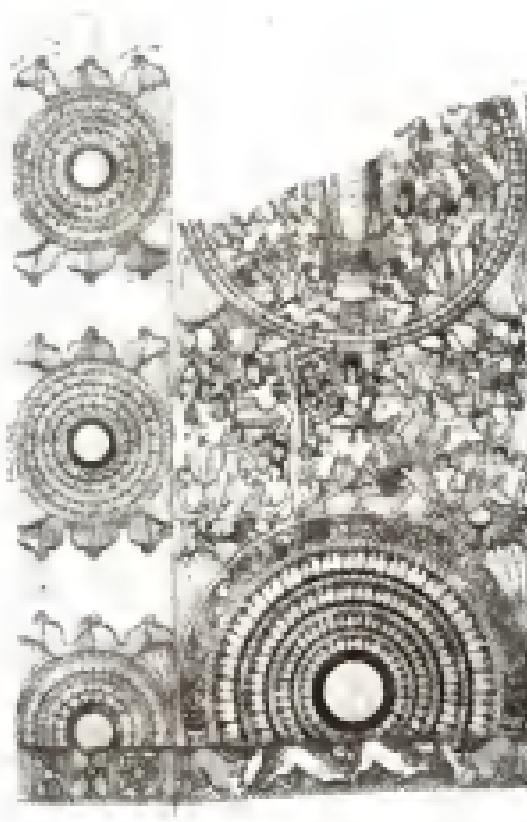
Lotus pillar

Fig. 22. opp.

Ruined pillar showing scenes of figures at west. Lotus medallions below. Inscribed "30 by 26 & 25m. 3' from East of No. 37 TA
(Thomas Anderson) July 1847"

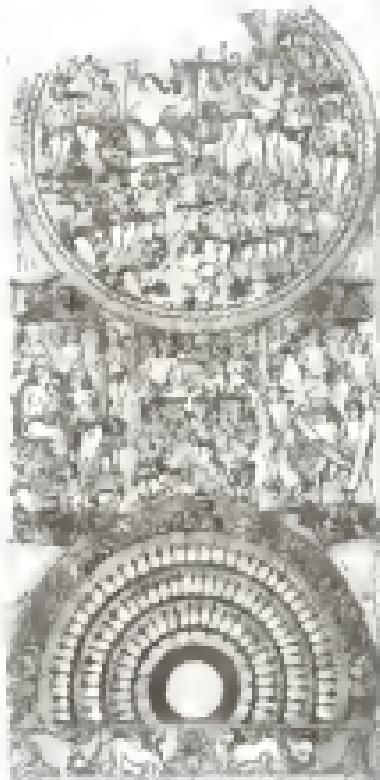


Railing pillar showing devotees surrounding a foot print of the Buddha, a seated man and a seat under a tree. Medallion showing devotees above and lotus medallion below. Inscribed - 50.10m by M.L. No. 37 T.A (Thomas Anderson) August 1897

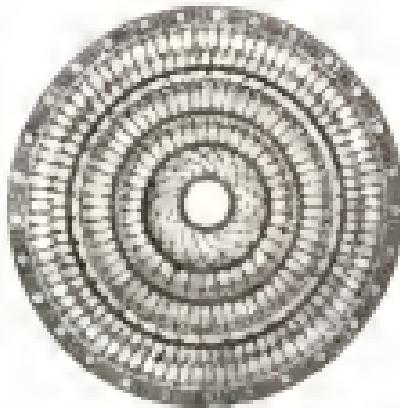


Stupa 2

Two rising pillars showing (a) three lotus medallions (b) soldiers and an elephant moving into battle. Devakosha surrounding a standing Buddha above and a lotus medallion below. Inscribed - (a) 6th J. small (b) 3rd 11 Jun year No. 27 (b) No. 28. The accompanying Photo was taken from a stone placed here. H.H. (Mistry Museum). August 1917.



Rising pillar showing nobles in lances and a man on horseback advancing with troops. Medallion above shows a crowd of female devotees. Lotus medallion below inscribed ४१६ ई सं २०७० ई वि. राजा (Rajya Roshana) August 1847.



Two medallions (probably the front and back of the same piece) showing (a) male devotes, surrounding a thorax (b) locas medallion. Located No 61
H.H. (Werry Number). August 1817

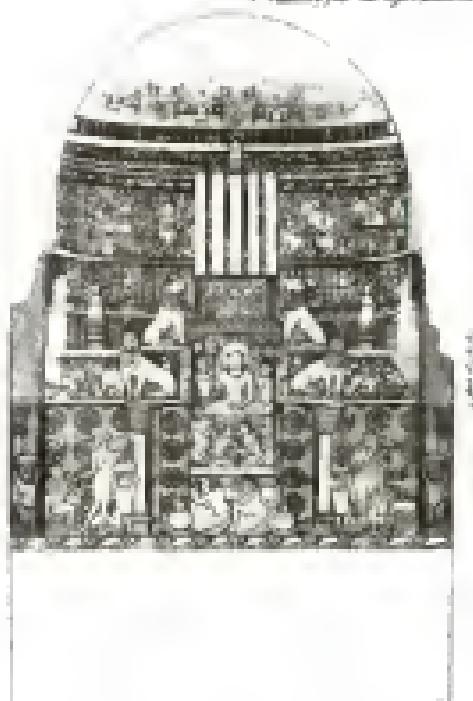


Two Medallion (probably the front and back of the same piece) showing (a) Naga king surrounded by women (b) lotus medallion. Inscribed : 6ft. 1.5in. by 3ft.3in. No. 59. H.H. (Henry Hamilton). August 1817.



Drum Slab. Inscribed : 5ft.3in. by 4ft. No.3 T.A. (Thomas Anderson). 11 Sept'r 1817.

Fig. 1. Drawing from the right-hand side.



Drawn after

Fig.

Dome Stupa Inscribed, - aft. A.D. 225a. by D.P.G. 225a.
No. 1, fronting from the right-hand side T.A. (Thomas
Anderson)

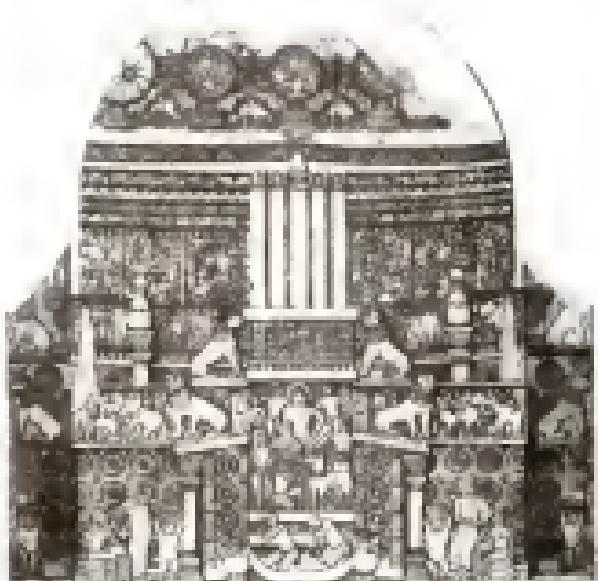


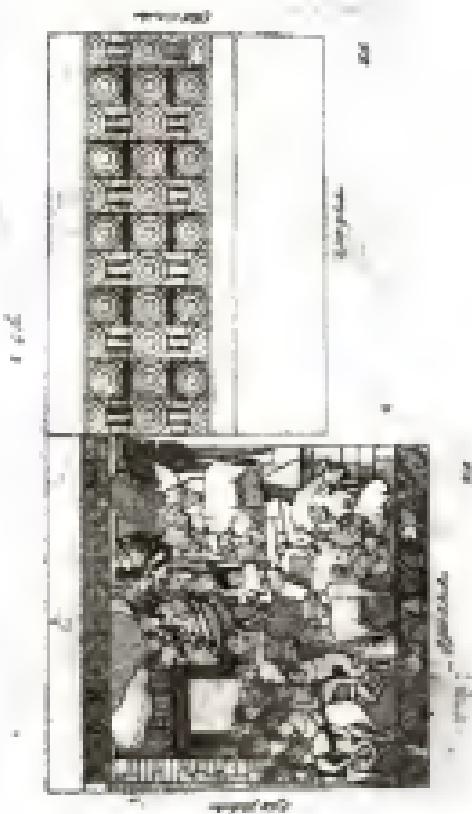
Fig. 2. A Urn.

27

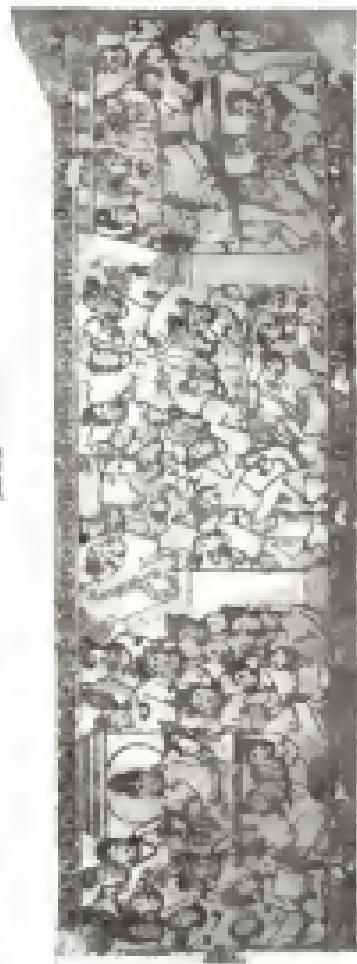
Urns Shabhi Inscribed - 4ft 8 1/2in by 3ft 0 1/2in No 1 fronting
from the right hand side T.A. (Thomas Anderson).



Down Stab. 26.7m by 4h. & 25m. No. 4 T.A. (Thomas Anderson). 26th Sept'y.



Two rectangular fragments showing (a) bands of cross and (b) meander patterns inscribed. a) M 770a, br 305a, b) (f) 110a, p 269a.
Begun 1st finished 2nd Oct'r 1817 T.A. (Thomas Anderson)



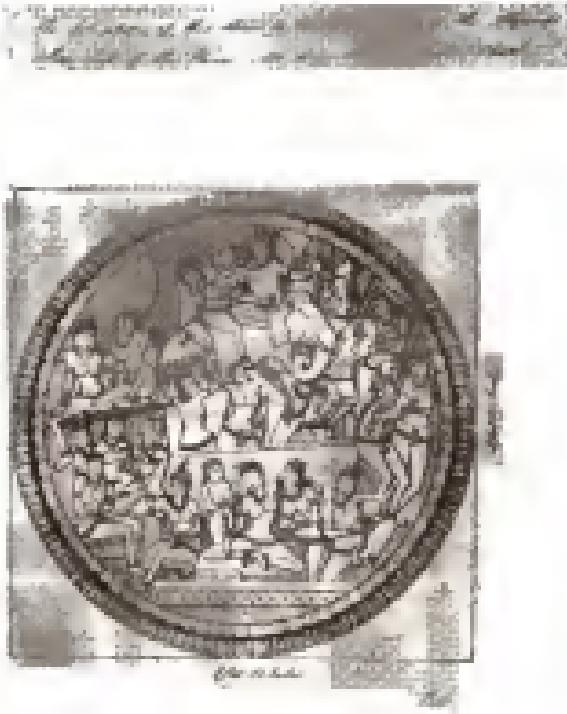
Railing coping, with narrative carvings showing a seated king, musicians and dancers and a queen reclining on a bed. Inscribed
26 A.D. by 70 4 25a Specimen of the Aja and Si squares from the
Dipaldeva or Aswamedha. Drawn by Megabala 22nd April 1879



Piece of railing coping showing a stupā being venerated and a seated king and queen surrounded by attendants. (BM 34) Inscribed 28.6.29m by 38.3.5m. Drawn by Pyurail 27th August 1819

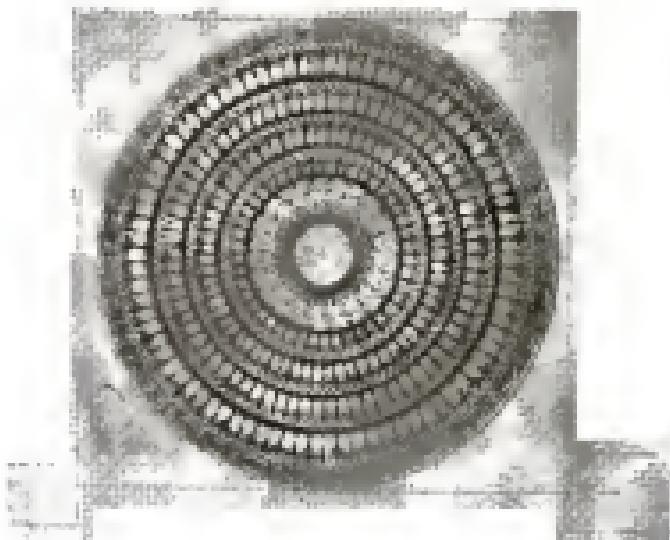


Motiffines with seated couple surrounded by
spectators. Described: 28 x 36 in 20, 6.3m, T.A.
(Thomas Anderson)



Medallion with elephant riders

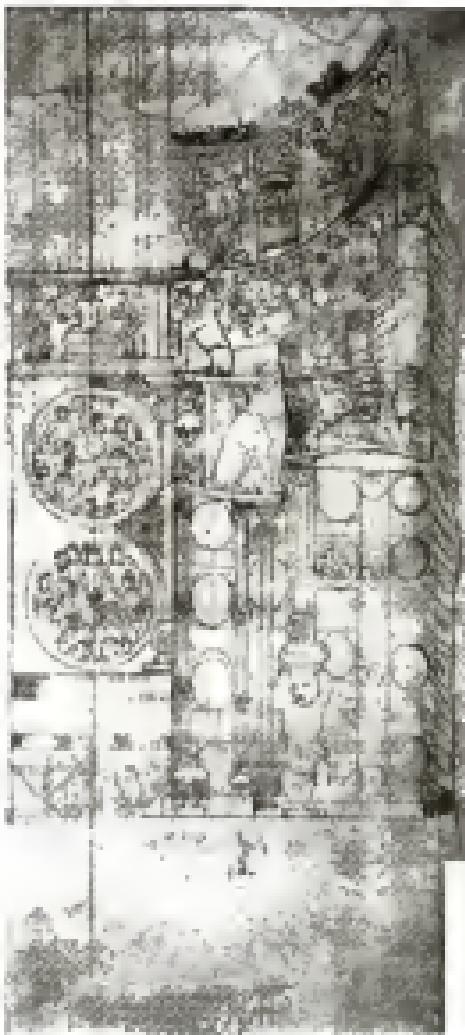
Inscribed: 20.11.3m by 20.11.3m. The inscription of this stone is to the south of the square. Mr. Morrison drew it. T.A. (Thomas Anderson).



Lotus Medallion
Inscribed: Grossal



Inch to mile map of Annawherry 1806
Inscribed: Map of Annawherry in County Cork & Portyall & the Diamond
Mines with the villages Adjeem: reduced from the Original Survey
in 1806. The Lines of the Diamond Mine of Portyall is denoted by a
yellow tinge. Scale of one mile to an inch Cop'd by J. Moore: 5^o
February 1820



BM No. 83, Kano (1960) 75

CHAPTER - XV

PLATES LITHOGRAPHED FROM THE DRAWINGS IN THE MACKENZIE COLLECTION

Plates lithographed from the drawings in the Mackenzie collection from "Tree and Serpent worship or Illustrations of Mythology and Art in India in the First and Fourth Centuries after Christ from the sculptures of the Buddhist Topes at Sanchi and Amaravati" by James Fergusson, 1873, W.H. Allen And Co., 13, Waterloo Place, S.W. , Publishers to the India Office, Reprinted by Asian Educational Services, New Delhi, 2004.



OLD DISPLAY OF AMARAVATI SCULPTURES
British Museum, London

The old display of Amaravati Sculptures in the British Museum, London in 1960 before they were dismantled and redisplayed in 1990.



The old display of Amarnati Sculptures in the British Museum, London in 1956 before they were dismantled and redisplayed in 1990.



THE RELIEF IN THE PORTICO OF THE INNER ENCLOSURE

This is one of the two most perfect pieces from the inner rail which are now in the collections of the British Museum. They were sent by Colonel Mackenzie, and were among the principal ornaments of the old Museum in Leaden Hall Street, which were received in 1820.**BM 70.**



PLATE 12. — A RECONSTRUCTION OF THE OTHER SIDE OF THE GOLDEN EPIPHYTON.

This is the other most perfect piece from the inner rail which is now in the collection of the British Museum. Reconstruction of the model of Amunemhat Rechchalya was made possible because of these perfect pieces. This was sent by Colonel Mackenzie and was among the principal ornaments of the old Museum in London Hall Street, which were received in 1820.



Fig. 1. This is the only slab belonging to the set representing the Naga in the place of honour on the Dugoba. G. Pl. 24.

Fig. 2 and 3 represent the obverse and reverse of the same slab. G. Pl. 22.



This is a fragment of the *Dagoba* of the inner rail. Here, the principal object of worship is the *Dharmachakra*. The same is repeated in Fig. 3. This though very much mutilated, is a better and more perfect piece of sculpture. The figure 2 contains the representation of *Buddhapada* enveloped in the folds of the *Naga*, and worshipped by *Naga* men and women.



FIGURES OF INDIANS ON A PLATE FRAGMENTS.

This plate contains three fragments of the *Asiatis* of the inner rim. Fig. 1 is unfortunately mutilated but for the omission, this seems to be a beautiful fragment. The two children below the panel in which it ought to appear, besides something more. Fig. 2 and 3 of this plate fragments contain two medallions holding of decorated emblem which is peculiar.

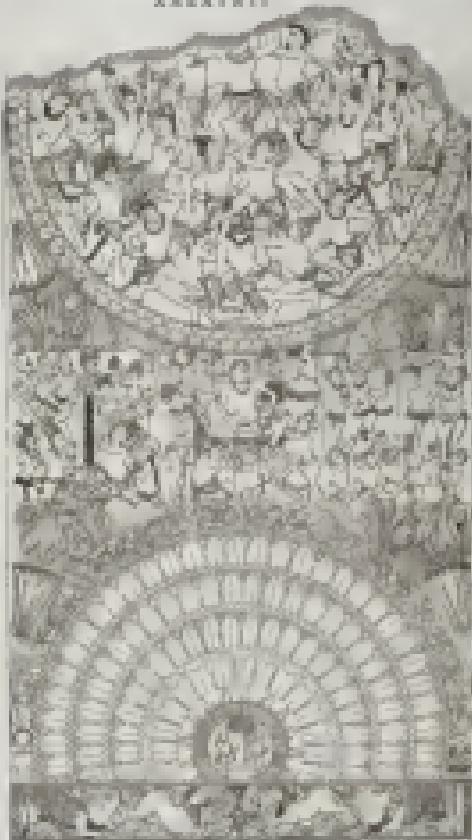


The principal representation on the Dishaka, Fig. 1, is a repetition of the worship of the relic vassled by the Maya Raya. Fig. 2 contains the seated image of the Buddha in padmasana posture keeping his left hand on his cross-legged foot and the right hand devit and held above. Fig. 3 contains two meditations instead of accustomed emblems.



ELEVATION OF INTERNAL FACE OF TOWER OF THE BAWDISH.

This plate, reproduced from a drawing in the Macleayian Collection, represents one of the angle pilasters of the great Hall. The tall pier, with three full and two half circles, is introduced as an angle piece terminating the curved part, and commencing the straight projection of one of the galleries. The subject of the central circle, though much worn out, is either Asaph or some Buddhist deity addressing the gathering who (except the foreground) are seen in attitudes of adoration.



ELEVATION OF INTERNAL FACE OF A PILLAR OF AMRATI EXCAVATIONS.

The circular medallion above is mutilated. It could be possible either the central figure may hold a tray start containing the Buddha's begging bowl or his turban. In the lower panel, we have in the left Pratixa being worshipped by the devotees. At the centre a Saint or Bodhisattva seated and exounding. At the right we have scenes of the Bodhi tree worship.



ELEVATION OF INTERNAL FACE OF A PILAR OF OUTER ENCLOSURE.

The circular medallion above and a part of both sides of the pillar are mutilated and lost. Arrival of the relics to Amaravati by water seems to be nearly possible explanation. In the Centre of the lower compartment we have a boat or a ship, in which is one man paddling. In front, a man in the garb of a priest in *anjali* posture worshipping the relic placed on the throne, below which the *buddhapadas* are seen.

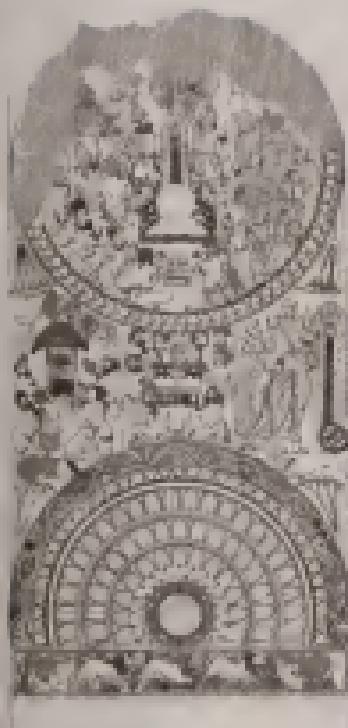


ILLUSTRATION OF INTERNAL FACE OF A PILLAR OF OUTER ENCLOSURE.

It is one of the most interesting, in a religious or ritualistic point of view, of the whole series of pillars at Aranavati. In the central medallion we have a throne, on which two objects, a basket of robes and a Triratna emblem on a pillar beneath the sacred tree. Below the sacred feet (Padmapadas) were placed on a footstool. The same Triratna emblem seen in the right end of the lower panel, which being worshipped by chosen monks. Three bearded ascetics and two men are worshipping the Buddha figure kept inside a parasol (that) in the left side of the lower compartment. Again five bearded ascetics and three men are worshipping relic kept on the throne and a Triratna behind



These two medallions from the Intermediate Ra's of the color sarcophagi are lithographed in facsimile from drawings in the Hochschild Collection, and represent the Osiris emblem in various combinations.



In the upper medallion, a king seated on an elephant with two ladies in boat or a ship, floated across the stream - the Krishna river? Two of the ladies accompany him, jump on shore; the moment the boat reaches the land, and embrace two other females who were waiting their arrival. The upper portion of the lower medallion is three-tiered high platform with multi-headed bull (Nandi) at its base, being worshipped by Rajas on either side.



FIG. A



INTERNAL FACE OF TWO DISCS ON INTERMEDIATE BALLS OF OUTER EXCLOSURE.

Fig. 1 - A king is seated at the centre with his two principal wives and attendants; a dance sequence performed by six men. The scene appears to be only the amusement at the palace. The lower medallion illustrates a begging bowl is being taken off on a tray after his parahivana. This medallion is now available in the Government Museum, Chennai, labelled as "Translocation of the Begging bowl" Acc. No. 130.



PORTION OF INTERNAL FACE OF FRIEZE OF OUTER ENCLOSURE.

Scenes pertaining to the birth of the Buddha are depicted these three divisions of this bas-relief. Suddhodana, the father of the Buddha, surrounded by the gentlemen of his court is portrayed in the first division. In the second division the Buddha as white elephant is being carried in a palanquin carried by the Devas from the *Tushita* heaven. In the third division, queen Maya is represented asleep on her couch. Four men guard her four angles of her bed. Her women maids stand and sit on her either side. The white elephant is shown above. This frieze is now in the Indian Museum, Kolkata

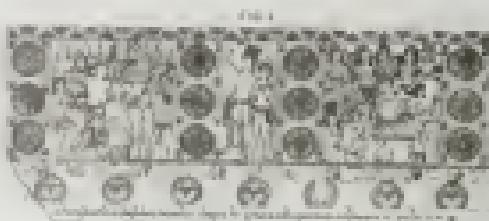


FIG. 1

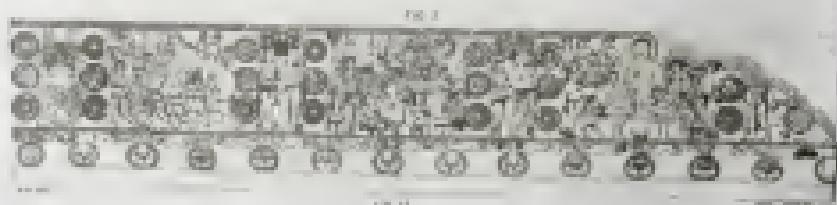


FIG. 2

PLATE XXIV

The first one is the representation of the jataka. Fig. 2 - from left to right - The first division is devoted to the Dandasavita. The second scene may be division of the robes. The third one is a loving couple. The fourth one is not clear. May be Naganya wandering... In the last one, the Buddha himself is shown seated on his throne keeping his right hand in abhayamudra.



Fig. 2 and Fig. 3 represent two other portions of the inner wall. The figure seated on the couch between his wives in Fig. 2 is probably the same as is depicted in plate LXIII, Fig. 2. In Fig. 3, the Buddha is represented in his usual attributes in which he appears in all the sculptures subsequent to the fourth or fifth century, A.D., but in which he hardly appears before that time.



PLASTER INNER ENCLOSURE.



PLASTER CENTRAL BUILDING.

The Dharmachakra pillar represented in Fig. 1 of this plate contains no novelty, or anything which is not found in those represented elsewhere. The slab in Fig. 2 is useful towards completing the restoration of the central building, in as much as it carries us direct from the three-barred Rail to the Dagoba frieze. The stupa is guarded by the Nagas at the top. In the last division the departure of Siddhartha from the palace is depicted. Chandaka, his groom and Kanthaka, his horse are shown coming out of the torana of the palace.

CHAPTER - XVI

INSCRIBED SCULPTURES IN THE BRITISH MUSEUM, LONDON AND GOVERNMENT MUSEUM, CHENNAI.

Accession Number	Name of the object	Photos of inscription
British Museum, London		
5	LOTUS MEDALLION (Rolling Pillar) 2 nd Century AD or slightly earlier	<p>Script: Brahmi Language: Pali-Brahmi Transliteration: "Sakra! Tvaññāvaka Gahapati Panti Ras-patni, Sakkavati-cha Saññavati, (2) gāvayya Ra Māmārya, Jānatāvaka-cha Viññavaka, Jāna- tāvaka-cha Viññavaka, Jānatāvaka-2)na-cha Viññav- aka, Sakkava Rādhyā, Sakkava Canda- māyā, Sakkava Chāmaya, deva-thama (4) patni iti". (Cunningham 1873, 263, no.) Transliteration 1. "Be it auspicious! Please gift of two slab-pillars of Tunakava, the householder, son of Panti, and of Rasvaka, the dear' brother, and of his wife Rasvati, and of his son-in-law Viññavaka, and of his son-in-law Viññavaka, and of his son-in-law Mahajaya, his daughter Sudha, her daughter Chandrapūta, (and) his daughter Chāmaya (Cunningham 1873, 263, no.) 2. Gift of two slab-pillars (Patalika) by Sakkava (Sakkava), the Sakkavaka (inhabitant of Sakkavaka), the son of the householder (Gahapati), Panti (Pantiya), the Tunakava (inhabitant of Tunakava), and by his wife Rasvati, his son-in-law Viññavaka, his son-in-law Viññavaka (2), his son-in-law Mahajaya (Mahadeva), his daughter Sudha (Sudha), his daughter Chandrapūta (Chandrapūtya), and his daughter Chāmaya (Chāmaya) (Locke no 1208). Description : Published in Ferguson 1873, Pl XXXIX, 4; London, no. 1208</p>
6	LOTUS MEDALLION (Rolling Pillar) 2 nd Century AD or slightly earlier	<p>Script: Brahmi Language: Pali-Brahmi Transliteration: "...Rādī chāma gāvapati rās-patni, panti ... saññavati, saññavati saññavati deya chāma"(Cunningham 1873, 263, no.) Transliteration: 1. "Please gift of ____deka, the householder, son of Rasvaka, together with his wife, and his son, and</p>

		<p>No. 127</p> <p>1. "Gift of P., the son of the householder (gahapati) Kanhati, the (Kshatriya) (inhabitant of Candika), together with his wife, his sons and daughters" (Luders 1218).</p> <p>Inscription : Published in Pergamon-Museum, Plakette, II; Luders, no. 1218.</p>
II	ENLIGHTENMENT OF THE BUDDHA AT BOON-SAYA (Railing Pillar) 2nd Century AD	<p>Inscriptions published in Pergamon-Museum, II; Luders, no. 1219.</p> <p>Inscription Script: Brahmi</p> <p>Inscription Position: Top border</p> <p>Inscription Language: Prakrit</p> <p>Inscription Transliteration:</p> <p>"Alara Kacchayā dāvam patīte" (Cunningham 1873, 262, n.v)</p> <p>Inscription Translation:</p> <p>1. "Gift of Alara's mother of a railing-pillar" (Cunningham 1873, 262, n.v).</p> <p>2. "Gift of two foot-pads (patīte) by the mother of Alara (Ananda)" (Luders no. 1219).</p>
III	TEMPTATION OF THE BUDDHA (Railing Pillar) 2nd Century AD	<p>Inscriptions published in Pergamon 1873, pl. XCIX, 17; Luders no. 1222.</p> <p>Script: Brahmi</p> <p>Language: Prakrit</p> <p>Transliteration:</p> <p>Vaiśikacāra pāṇavatī Pāṇī Bhārtyāvata Kāshayā pāṇavatī dāvam (Cunningham 1873, 262, n.v)</p> <p>Translation:</p> <p>Gift of the grandson of the householder (pāṇavatī) Pāṇī, the Vaiśikacāra (inhabitant of Vaiśikacāra) and his wife Kāshayā (Luders 1222).</p>
IV	Rāvaṇa: learning the importance of severity (Railing Pillar) 2nd Century AD	<p>Inscriptions published in Pergamon 1873, pl. XCIX, 18; Luders, no. 1218.</p> <p>Script: Brahmi</p> <p>Language: Prakrit</p> <p>Transliteration:</p> <p>Vaiśikacāra, Saptashatīvata-cha, Bhārtyāvata, Saptavasuta, Saptashatīvata-cha, Kāshayāvata,</p>

		<p><i>deities</i>" (Cunningham 1873, 212, no)</p> <p>Translation:</p> <ol style="list-style-type: none"> 1. "Gift of Lopavishvara, and Sangharasinha, and Muni, and of their wives Sangha, and Sanghadita, and Kumati" 2. "Gift of Sugra (Sangha), Sughadita (Sanghadita), and Kumati, the wives of Lopavishvara, Sangharasinha (Sangharasinha), and Muni" (Lodder no 1718)
18	<p>Lotus Medallion Railing Cruciform 2nd Century AD</p>	<p>Description: Unpublished. This inscription was noticed by Frank in the 1880s and a paper impression made of it though not published.</p> <p>Script : Brahmi</p> <p>Language : Pali/Iti</p> <p>Translation: Unpublished</p> <p>Comment: -</p> <p>A two-line inscription on one of the terraces (see above) on the interface of the cruciform (in the side missing its sculpture)</p> 

29	Lotus Motif Rolling Crinolines 2 nd Century AD	<p>Inscription(3040) : Unpublished. This inscription was noticed by Prakas in the 1980s and transcribed though not published.</p>   <p>Script : Brahmi Language : Prakrit Transliteration : Translation : unpublished</p>
30	Great Departure Rolling Cope 2 nd century AD	<p>Description : Unpublished</p> <p>Script : Brahmi</p> <p>Language : Prakrit</p> <p>Transliteration : ...pahupatine Matihis Ashubya Devashaya, Seng- Askitaya, Sathasayya, Sabmagirinya, Gia de putana che Dasa Ajessa, che Dasa Ghosa, Matiyena... (Darvaghesh 2012, no. 1)</p> <p>Translation : (2012) at the Householder Matihis & daughter Devashaya, Sangku-Kalokita, Sathasayya, [and] Sabmagirinya, together with their sons, and the slave Ajessa, and the slave Ghoja, [Darvaghesh 2012, no. 1]</p>

17	Buddha's life Rolling Casing 2 nd century AD	From Script: Brahmi Language: Pali	Description : published in Ferguson 1873 pl.XCII, 24; Lediens, No.1206 Script: Brahmi Language: Pali Translation : '(Gift) of the female lay-worshipper Gundisa (Sampharakita) (Sampharakita), the daughter of the householder (gahapati) Muni, together with her brothers and sisters, and of her three sons Chuda (Chandhi), Ajuna (Aryana), Chaturmuga (Chaturmuga), of Shakya (?) (Lediens no. 1206).
20	Worship Shrawakas Rolling Casing 2 nd century AD	of Script: Brahmi Language: Pali	Description : published in Ferguson 1873, pl.XCII, 24; Lediens, No.1222. Script: Brahmi Language: Pali Translation : "Abhassava dha Samavati pabupatir tva dhamma dya dhamma vassa" (Cunningham 1873, 262, vi) Translation: 1. "Thirteen poor gifts of Abhassava and Samavati, householders" (Cunningham 1873, 262, vii) 2. "Gift of a coping-stone (julus) by Ajuna (Aryana), the grandson of the householder (gahapati) Muni, the Abhassavadi (inhabitant of Abhassava)" (Lediens no. 1222)
46	Elephants worshipping the Stupa and Gana Rolling Casing 2 nd century AD	the Script: Brahmi Language: Pali Transliteration	Description : published in Ferguson 1873, pl.XCII, 28; Lediens, No.1223; Script: Brahmi Language: Pali Translation : "Thera Chariyavaddaka Shakya Buddha, Bhagya Pitakanya Sudhaya-sita dase dya dhamma sita-dhamma" (Cunningham 1873, 262, viii) Translation: 1. "Five gift of a lion-pedestal of the Thera (Shavira or Elder) Shaka Buddha, the enlarger of the Chariya, and of his sister the Nun Budha" (Cunningham 1873, 262, viii) 2. "Gift of a lion seat (siththana) by the two, the elder (Brother), the Chariya worshipper (Chariyavaddaka)

		Shreyasita (Shreyasita) Buddha (Buddha) and his sister, the nun (Shishirati) Buddha (Buddha)" (Luders no 1222).
49	Great Departure Guruji priests parents 2 nd century AD	Description : published in Ferguson 1873, pl.LXXXIX, 6; Luders, No. 1216. Script : Brahmi Language : Prakrit Transliteration "...pariputrasa gahapatiya Nagasena,bhaya cha Sevanya Chetiyas vasischa pata deya dhama" (Cunningham 1873, 262, xi). Translation 1. "These gift to the Chetiyas of a Vasishta and a slab, of the householder, ____pariputra, and of Nagasena, and of Sevanya" (Cunningham 1873, 262) 2. "Gift of a Chetiya (chaturi), a rail (vasishta) and a slab (pata) by the householder (gahapati) Nagha (nagaha), the son of ____ti, and his wife Vasishta (Vishnu)" (Luders, no.1216).
50	Buried Buddha alternated by Shrines Guruji priests parents 2 nd century AD	Inscriptions: unpublished.
51	Burial Renunciation Guruji priests parents 2 nd -century AD	Inscriptions: unpublished in Ferguson 1873, pl.LXXXI, 10; Luders,no.1223. Script : Brahmi Language : Prakrit Unpublished

		<p><i>padithapitam sannatajana omi Atenaghattha N</i>" (Burges 1882, 88, after Bulter).</p> <p>Translation</p> <p>1. "Parts of this inscription are not legible, but enough has been made out to show that it records the gift of two stupa and three slab pillars by certain persons of Rajagri, the ancient capital of Bihar" (Cunningham 1873, 262, n.2)</p> <p>2. "(These persons) made the meritorious gift at Dharmashala; at the great Chaitya (parvati)—two, 3, charyatapas, 1 patasas, an umaras, a pustapagana and a pustaparamita, and (further) at the great Chaitya the fourth part of the northern gate—of the Rajagriyam has been erected, for the welfare and happiness of all living beings. That!" (Burges 1882, 88 (after Bulter))</p> <p>3. "Gift of two Chaitya stupa (charyatapas), three Pudgolitas (patasas), a coping stone (umaras), a slab with a flower vase (pustapagana)? and other objects to the Great Chaitya (chandrikavali) at Dharmashala (Dharmakuta), and erection of some object at (?) the Great Chaitya (mahaacayya) at Rajagri at the northern door (lalita) by some person together with his relatives" (Luders no 1213).</p>
69	<p>Standing Buddha with elephant beavers and stupa pillars</p> <p>Duru Stupa</p> <p>2nd Century AD</p>	<p>Inscription : published in Ferguson 1873, pl XXX, & Luders, 1882, No 823.3</p> <p>Script : Brahmi</p> <p>Language : Prakrit</p> <p>Transliteration</p> <p>"Namo S aruvha vasa Bodhi samsa... pa putra muniadhi Sagha-Munissa Adhikarita Devava Sriya Ra...uktive Saghaya Ayabanaiga ..."</p> <p>(Cunningham 1873, 262, n.3).</p> <p>Translation</p> <p>1. "This inscription is engraved on five small pillars or stiles, on one of the sculptured representations of a Stupa. Many of the letters are quite clear and distinct, but no part can be read with certainty." (Cunningham 1873, 262, n.3).</p> <p>2. "The stupa (stupa) of Hulavir (Hulavir), the son of the merchant (rastra) Bodhisamira (Bodhisamira), who lived at Kusavara, together with mother ... (?) of Dharmashala (Dharmashala), Devipuri (?), Sagha (Sangha) (Luders no 1213).</p>

73	Standing Buddha with open palms Brick Slab 3 rd Century AD	Description: unpublished. Script: Brahmi Language: Prakrit Unpublished
83	Departure of Śākhartha followed by Seated Buddhas in two rows and at the top Stupa worship flanked by figures. Brick plaster 3 rd Century AD	Description : published in Ferguson 1873, pl. XCIX. 12 (Not read by Cunningham). Lodhi, no 1257 Script: Brahmi Language: Prakrit Transliteration : <i>Asukhaditya aha Satyasa padaka pava paduttama</i> (After Cunningham 1873) Translation Lodhi no 1257 Gift of a slab with foot-prince (padukapata) by Rakshas Chaddi (?)
104	Great departure, seated Buddhas in two rows and at the top Stupa worship. Brick plaster 3 rd Century AD	Description : unpublished. Script: Brahmi Language: Prakrit Unpublished
105	Bottom: Devine Dwarf (gana); Carrying bowl Above: Departure of Śākhartha; Seated Aśvodbhava under a canopy; Top: Stupa with Dharmachakra Brick plaster 3 rd Century AD	Description : unpublished. Script: Brahmi Language: Prakrit Unpublished

66	Bottom: Deine Devar (Ganesha) carrying bowl on its head Above: Chakravarti Handhara Seated Buddha Top: stupas worship Drum pillars. 3rd Century AD	Inscription: unpublished. Script: Brahmi Language: Prakrit Translation: Unpublished
69	Bottom: Bodhi tree worship. Haddis. (Harivachasna worship) Top: Stupa worship Deine alike 3rd Century AD	Inscription: 1 Lodus, no. 1227 Script: Brahmi Language: Prakrit Translation: "Not read except the beginning which contains an invocation of Bhagavat" [Lodus no 1227].
100	Chakravarti Manabhatta thanked by chariots (By- whilst) bearers and chariot - (ambrola bearer) Deine alike 3rd Century AD	Inscription: Published in Cunningham 1873, pl. XCIX, fig. Lodus, no. 1224 Script: Brahmi Language: Prakrit Translation: "...विपुलं प्राणं विवर्यते ददेत् दीक्षा अग्नेया वैचाल्या विन बुद्धार्थिता ब्रह्मार्थया द्यति दाता" (Cunningham 1873, 262, no.) Translation: 1. ____ (first part not read) 2. Gift of Agneya Vachalita Vin, pupil of Buddha Arhat [Cunningham 1873, 262, no.] 3. Made by the son of Dharmadeva (Chakravarti), the Vipulasa (assistant of Vipula), the gift of female pupil [student] of Budharathita (Budharathita) [Lodus no 1224]

1.16	Purnakumbha - An overflowing vessel full of water and flowers symbolizing acceptance. Orissa slate 2 nd Century AD	Inscription (Luders, no.1228 (not read)). Script: Brahmi Language: Prakrit Translation: Luders no.1228 "Not read"
1.17	Upright staves with circumambulatory and floral designs Pillar Fragments 1 st century BC	Inscription: published in Pergamon 1873, pl. LXIX, 5; Luders, no.1230 Script: Brahmi Language: Prakrit Transliteration: ॒॥ गृहिणी प्रगते ॒॑॥ अप्यत्तमा, सुधरः ॒॑॥ भृत्यां चैत्या धृत्वा ॒॑॥ दाता ॒॥ Translation: 1. Pillar gift to the Chaitya of Haga of Sudhika, together with his son and his daughter (Cunningham 1873, 261, v). 2. Gift of a Chaitya pillar (chayakarshita) by the partner (gṛihīṇī) Hanga (Nampha) together with his son and daughter (Luders no.1230).
1.18	Upright staves with floral decoration Pillar Fragments 1 st -2 nd century AD	Inscription: published in Pergamon 1873, pl. LXIX, 6; Luders, no.1231 Script: Brahmi Language: Prakrit Transliteration: “...॒॥ गृहीणी दाता... लिपिपत्रा... ॒॑॥ अप्यत्तमा, सुधरः ॒॑॥ भृत्यां चैत्या धृत्वा, प्रगते, दाता” (Cunningham 1873, 261, vi). Translation: 1. “Targeted, - but enough remains to show that the inscription is of the usual form, and records the gift of the householder Chaitya-mitra, and of his son-in-law, his daughter, etc” (Cunningham 1873, 261, vi) 2. “Recorded the son of ... D., the householder (?) [gṛihīṇī] Chaitya ...” (Luders no. 1231)

114	Inscribed upright stone with bust Lotus mandorla Pillar Fragments c. 1 st – 2 nd century AD	Description : published in Pergamon 1873, pl. XCIX, 7; Lukens, no. 1212 Script: Brahmī Language: Prakrit “regā pratye” (Cunningham 1873, 261, vi)
115	Fragment upright stone with lotus mandorla Pillar Fragments c. 2 nd century AD	Description : published in Pergamon 1873, pl. XCIX, 8; Lukens, no. 1208 Script: Brahmī Language: Prakrit Transliteration “...dava gita rega madam vachai parashikha (2) phadheyaya bhatkaya magadhitika. Andiyada. (3) jagyayama dhaman thapita (8 letters) ta akaya (4) dhama vī=2... thakha” (Cunningham 1873, 261, vi).
		Translation 1. “Was gift of a pillar (the remainder is untranslatable)” (Cunningham 1873, 261, vi) 2. “records the gift of a pillar (thatch) by _____ thaka (?) and others” (Lukens no. 1208).

Government Museum, Chennai

Inscriptions are deciphered in the book 'Bulletin of the Chennai Government Museum Edited by The Superintendent - Amaravati Sculptures in the Chennai Government Museum'
by C. Sivaramamurti, Formerly Curator, Archaeological Section, Madras Museum - New Series - General Section Vol. IV (F.E. 1942, Reprint 1998)

Accession Number	Name of the object	Photos of inscription
10	Coping fragment	 <p>Script: Brahmi Language Prakrit (Palsaci type). Text ".....() kasami matulasa mahatodasa bharyaya Visaghnikaya Yagaya ca damnabhanginam darapuvam yaka umisa" The inscription at the top No.66 (III A, 7) means "A coping slab given as gift, by the sharers of the merit, Visaghnika, the wife of Mahatoda, the uncle of Kasami and Yaga."</p>
24	The Buddha	 <p>The inscription on the lotus means "of Rebika of Nekhavana, etc"</p>

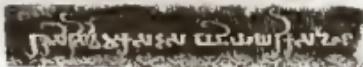
4.1	Princess	
		The inscription means, "the princess Sri Kampani"
4.2	Dauring Fragment	
		The inscription means "of the daughter of the great cowherd"
4.3	Fragment of Princess	 <p>Script: Brahmi Language : Prakrit (Vishva form) Text: Aava amavayavo vamakhu avara amayadham Therene (thermasyayai) avara The inscription means "... the older (following) the sovereign of the Forest - dweller (thermasyayai)"</p>
4.4	Part of Princess	
		The inscription means "[...] by Sudha reading In the Prakrit of young (thermasyayai) sister of [...] The mark Sudha and Chita (Sudha)

61	Fragment of frieze	
68	Coping fragment	
		The Inscription means " Pious gift of slab by Tuka , the wife of Budhi, the son of the house holder Kubula, a Tulakica (treasures) with her son and sister".
75	Coping fragment	
		Script: Brahmi Language : Prakrit (Paisaci form). Text: <i>Kaliga ya mahacetiya utara yake unisadana</i> Translation: Gift of coping stone at the northern entrance (ayaka) of the great caitya by Kaliga (Kalinga)
78	Coping fragment	
		Script: Brahmi Language : Prakrit (Paisaci form). Text: "(?hu) tukaya sanatukaya unisa danam" Translation : Gift of a coping stone by (with her daughters and grandsons). Notes : There is a svastika at the end.

124

Coping fragment

The inscription above means, "Coping slab, as plous offering by Mahacatu, with his wife, sons and daughters."



Script: Brahmi

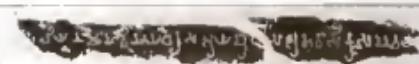
Language: Prakrit(Paisaci form)

Text: *rano Sri Sivamaka Sadasa paniyaghari kasa pa...*

The inscription at the top means, "... of the superintendent of the water house of the king Sri Sivamaka Sada."

147

Top portion of a pillar



Script: Brahmi

Language: Prakrit(Paisaci form)

Text:(sa)liyanam mahav(i)nayadharasa aya
Bu(dhi)sa atevasikasa pavacit(ta).....

The inscription on top means, "Gift of the ascetic....the disciple of the Worthy Budhi (Buddhi) of theselya school, great scholar of Vinaya"

153

Coping fragment



Script: Brahmi

Language: Prakrit(Paisaci form)

Text:gahapatino Idasa duhutu ya gharaniya
Kanha ya duhutu ya upasika ya Kama ya saputika
sabhatuka ya sabhagnika ya bhikhuni ya ca
Nagamita ya taya (sukaya ba?)

The inscription at the top means, "The gift of the woman lay worshipper, Kama, the daughter of the

		housewife Kanta and of the householder Ida, with her sons, brothers and sisters and of the man Nagavita".
138	Cross bar (broken)	 <p>Script: Brahmi Language: Prakrit (Raśīdī form) Text: 1. <i>Shubhaputra Budhina paterna Nakabudhina napti</i> 2. <i>Indava nabhagivikasā nabhavivasa</i> 3. <i>Atishabdhīya pītihāsā tāmāya dāma</i> The inscription on the roof of the building reads, "House gift of two cross - barn with circular panels, by Nakabudhi, son of the house - holder Budhi, along with his Father, sister and wife".</p>
139	Circular umbrella (sheath)	 <p>The inscription on its raised rim reads "Kedvīśva gift".</p>

		of umbrella for the change of the worthy of ascaya chrysanthem by the female by worshiper code, mother of Buddha with her sons and daughters
178	Fragment.	
179	Conungan poter	<p>The inscription means "Of Cakewaker Tapa/Gift of Guru/ Gift of ... tree"</p> <p>TRANSLATION:</p> <ol style="list-style-type: none"> 1. Sriyan kuru vanichanathena iñ Bharadvajah Sri 2. Ghosayadapunavat surasurabhihita hamsi 3. vishnu mudhastava pye vilasaviti an ascaya // buddhae sri 4. tub prachandatishvazis manir Bharadvaja iñ tva 5. Bharadvat iñcigvi, adine propupatihata- 6. vishnu mali mudhastava patih // tatasra manir, 7. paramapradivibhavatihare manir agneyvishu(h) 8. atapayamudhastava pycitibhavamdaya karmata

9. *ayeyarwya hahan* // präsidenten der arbeitsgemeinschaft
arbeitsgemeinschaft
10. *matri velutinum polychloridicum* Repens
polychloridum
11. *carthamus tinctorius* // topasblume chilipflanze
12. *curcuma longa* Mandarindr. wortz
kalkalpenwurzel
13. *centaurea dictyosperma* jagdame
me
14. *anthriscus sylvestris*
wildfenchelwurzelblätter
15. *calotropis procera* // malakthema
spurzipp
16. *eschscholzia californica* mepenzahlbaumchen
// kalifornien
17. *ca darwinii proboscidea sativum* röhrblattblume
klatschmeise
18. *rhus typhina* / zitzenblattpflanze
rohrfarnblattblattblätter
19. *euonymus europaeus* rosenrotblättriges //
euro-rose
20. *rhododendron pulchrum* blauwurzelpflanze
rosatthülenne se gelb
21. *glaucomma dumosum* grün rotzweig blätter
grauwurz (v.)
22. *Mitchella repens* tiefen kordellum
tunstello japa
23. *Rubus esculentus* // RotOrtskermes helen
obstwurzelblätter
24. *Schoenoplectus lacustris* //
wasserlinsenpflanze
25. *monocotschistidium latifolium* latifoliae latifoliae
ca lichenarensis sonnenblattblätter orange
26. *ponsettia* // zitzenblattblätter
Glockenblattblätter (v.) | (v.)
27. *ra macrophyllum* alpinus Mandarindruckblätter

- //atha kadācidama-
39. ragiriśikharāya
mānakaricaraṇanakharāvīdāritaka -
30. nakadalacaraturagkhuramukhasamutthitarast
a -
31. paniyavītānītanabhaṣṭhalah
sakalernandalikhasāma -
32. ntasa
maravīropāracitapārshryipārśvapuronurakshokhi -
33. la digvijayārjūtayeśāḥ svāpanāya
Sūmeruśi -
34. kharāmupātishthata // tatra kīla
nikhiladharanitalapa -
35. ryyatanajanitaśramamapaninissuh
kati payāni
36. dināni nitva
kanakatataruhahericanaturucchāyānandī -
37. tāhrdayah tato Bhāgirathim uttiryya
tathalva. Gödāvarim Kr -
38. shnavernnam ca Sri
Dhānyagtaganagnāmatna
Vitarāgabhāttāraka
39. madrākshit drṣhtvā
sakutūhalamakhilahshatrarahshanani
40. (yu) ktādhidavatāssavina
yamupāgamyābhivandyālkante
41. Dharmadeśanā maśnot śrutvā
cāparājanmānam

43. अविवृद्यादेवत्तिरं श्री रूपा भगवत्
भगवत्
44. (१८) विवृद्यादेवत्तिरं जनको नाम
जनक-
45. विवृद्यादेवत्तिरं भगवत्तिर्विषया/ नामो नामा
नाम-
46. विवृद्यादेवत्तिरं भगवत्तिर्विषया (ब्रह्म से)
47. विवृद्यादेवत्तिरं भगवत्तिर्विषया
48. (१८) विवृद्यादेवत्तिरं भगवत्तिर्विषया

Translation: May be the particles of dust on the feet of
Grihams (a , Rudra) grant you excellent prosperity,
dust particles that are exposed on above (cycles of
births and deaths), and that incessantly shine amidst
the cluster of rays of the crest-jewels of the locks of
gods and demons.

There rose from the first creator a stainless sage and
master of the Vedas named Bharadvaja, and of him
(was born) an ocean receptacle or store of speech
named Angira, and of him (was born) a sage well
known as Sutharma.

Of him (was born) a sage named Drava of terrible
colour, learned in Gita who had seen the shore of
Agamer. He pleased Shiva (the eight bodied one) by
austerities for the sake of a son who would relieve his
house.

By the grace of Sambhu there was born a respondent

(sun) well known as Adyavatara, (brilliant) like the sun soon after appearance in the morning

Once, surrounded by celestial nymphs, the daughter of the lord of gods known as Matar, devoids of seeing the home of hermits (forest-dwellers), came within his sight (i.e. the path of his vision), when he was engaged in penance.

The sage approached her as she sat under the Asoka (tree) hardly observing a flock of naga swans that were afraid of separation from their beloved ones by the flutter of a lotus in the breeze of the lake.

Like Indi (in seeing) surely she could not discern herself in seeing him (who was) like cupid in the hermits park. And now has the celestial damsels joined them both densely in love with one another in (wedlock).

In time the daughter of the king of gods born (a son) the lord of the seven-girdled earth. The latter called the son Palaruva (tender shoot) as he lay on the couch prepared of a collection of tender leaves.

From him (was born) the king Mahadevvartha and of him was born the hero Simhavarma, from him Aranyakarma and then Upayakarma and from King Simhavishnu, Narasharma

That (renowned) Simhavarma was born, the darkness
of whose audience hall was made bright as day by day
the lustre of the crock-powls of many kings, and who is
spoken of by men as lord of eighteen lacs of horses and
elephants

He long ruled (in) broad the earth, whose garment is
the ocean, the river strings a necklace of pearls and the
mountains Meru and Mandara ear rings. Once he came
to the peak of Mount Sumeru to establish his fame
acquired by conquering all the quarters, surrounded in
the rear, flanks and front by all the visual Chariots and
horses in battle, with the sky made to look like a
canopy of gold by the (golden) dust raised by the
sabres of the hoofs of his horses walking or gold dust
taken up by the ruts of the feet of His elephants that
resembled the peaks of the celestial mountain i.e.,
Meru. Desirous of removing His fatigue caused by
traversing the whole world he spent some days there.
His heart gladdened by the shade of the red sandal tree
growing on those golden slopes, and having crossed
Bhagirathi (Ganges) and similarly Gavadevi and
Krisnayamuna He saw the town named Dvireyagnihotra
whose lord is Mitragaya Buddha..... Having seen with
interest and reverently approached and bowed to all
the deities enjoined to protect the sacred locality, In a
secluded place He heard the teaching of dharma
Having heard the Highest-born he bowed and
said
I who (in) land (Desire) to progress here

a ____ of the Land ____ wonderfully
worked in gold, gold and silver ____ being told thus
the Lord said
Well well ____ O [Shriner] vermet here is the very
sacred Buddhist place
Then having bowed ____ in [Dharavajrasma]

Notes : Halész has given a revised translation of the
first verse in Bp. Ind. vol. 2, p. 43 correctly interpreting
Singhava as synonym of Boddha. In 1.8 he corrects
anantareyya into anantashat ya; in 1.18 Marpayat in
the place of marpayati; in 1.9 Asvatha into Asvatha;
in 1.14 mithalyapriya into mithalyapriya; in 1.26
riddhi into riddhi; in 1.27 nishpattam into nishpatti tasya;
in 1.30 mithalyayam into mithalyayat and pallava into
pallavam; in 1.31, into Rymavat into rymavati; in 1.39
nitharyayana ____ nitharyayana; in 1.39
carmachitavasaja into carmabitarasaja; in 1.41
nubhaatata into nadhatata; in 1.53 yasas asupaya
into yasasasupaya; in 1.56 Ananavarma into
Krishnavarma; and in 1.40 dhanvan into dhanvan.
Of these in 1.39 the mistake may be due to
transposition of letters and it may be read anavarma or
as the corrected reading of Halész does not give the
meaning required here. Asuya in 1.13 and
nabhaatata in 1.31 are not wrong forms. In 1.34 the
corrected form lacks only 't' and 'r'
should not have been changed into 'sh'. Krishnavarma
(in 1.56 may be Krishnawarma.)



The inscription on the other side reads, "... gita... of Nala - the wife of the stone worker." Script of inscriptions and language - Asokan Brhedi script is Palli language. The language of the Amaravati inscriptions has been described by Mr. Chandra as a Prakrit with close affinity to Pali and Kern died he has given forms of words occurring in the inscriptions to prove it.

175

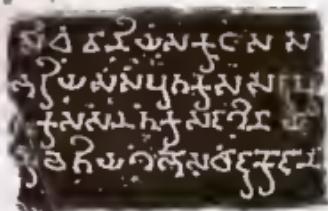
Pillar fragment



177

Pillar fragment

The inscription at the base of the other side means. "A coping slab, a gift of... the worthy Maha Naga...", and the rest is fragmentary.



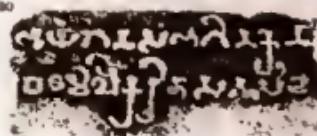
Script: Brahmi

Language: Prakrit(Paliac form)

Text: 1. **Sidham vaniyasa Kutasa sa**
 2. **bheriyasa saputakasa saduhu**

		<p>3. विजयनारायणसंदक्षिण्या</p> <p>4. ईरुनृस्त्रियसंदक्षिण्या</p> <p>Success, Gift of a catusa pillar (catusikhabba) with a relic (divya), at the southern gate (yavaka), by the merchant Koya with his wife, sons, daughters and grandsons</p>
179	Fragment of small pillar	 <p>The inscription means "Success! At the foot of the great chariot of the Lord has been placed a lamp pillar; as token of merit, by Bhakti, the wife of the householder, Satiadarshini of the Jatilya School, with her daughters, sons, mother, brothers, daughters-in-law of the house... and her own (two) 11 relatives)</p>
180	Coining slab	 <p>Script: Brahmi Language: Prakrit (Middle form) Text: १. श्रीमति कृष्णसंदक्षिण्या विजयनारायणसंदक्षिण्या २. ईरुनृस्त्रियसंदक्षिण्या</p> <p>The inscription below means "Success (Sthit) of the key worshipper Muni of Kuntakunala with His mother, sister, brothers and daughters." "Kuntakunala" refers to one of the emporium Isedipasavaya mentioned by Ptolemy."</p>
181	Coining slab	 <p>Script: Brahmi Language: Prakrit (Middle form)</p>

		<p>Text: 1. <i>Sidham namo bhagapato logaticasa Dhanakatakesa upasakasa</i> 2. <i>Gotiputasa Budharakhitasa gheraniya ca Padumaya pusa ca Hamgisa Budhi</i> 3. <i>(bodhi....Budharakhitasa savaka....udhapata) sa</i></p> <p>The inscription below means, "Success! Adoration to the Lord; the illuminator of the world! (Upright slab, gift of the lay worshipper Budharakhita, of Dhanakata the son of Goti and of his wife Paduma and of their Son Hamagaha")".</p>
188	Casing slab	<p>The inscription between the panels means, "Meritorious gift of upright slab by the nun Sagharakhita living in Jatapravana, her daughter, the nun Hamaha and by her daughter Yava".</p>
199	Casing slab with Purnaghata	<p></p> <p>Script: Brahmi Language: Prakrit (Paliac form)</p> <p>Text: 1. <i>Sidham camakarasa Nagaupajhayeputasa Vidhikasa samatukasa sabhayakasa sabhatukasa putasa ca Nagasa sama dhu tukasa sanatimitabamdhavasa dayadhammatha</i> 2. <i>punaghatakapato</i></p> <p>Success; Meritorious gift of a slab with an overflowing vase (punaghatakapato), by the leather-worker (camakara) Vidhika, the son of the teacher Naga, with his mother, his wife his brothers, his son Naga, his daughters and with his jaatis (paternal cousins in the male line entitled to property, friends and relations.</p>
203	Worship of the throne and the Bodhi tree	<p></p> <p>Text: <i>"Sidham Samiyatakabhanakam Pusakavanavasika mahath(a)ranam Parivinutanam caranagata at(e)v(a)sikasa</i></p>

		<p>2. pamdapati^{ka} Mahavanaseslavathavesa Pasamasa Hamghasa ca deyadhamma ima udha pato"</p> <p>Script: Prakrit (Paisaci form)</p> <p>The inscription means, "Success ! This upright slab is the pious gift of Pesama, the mendicant monk, residing at Mahavanasesla, the pupil at the feet of the great elder Parvinuta living at Pusakavana, and scholar in Samyutakabhana and of Hamgha."</p>
204	Worship of the throne and the Bodhi tree	 <p>The inscription says that the upright slab is of Buddharakshita, the great supervisor of renovation, etc.</p>
206	Worship of the throne and the Bodhi tree	 <p>Script: Brahmi Language: Prakrit (Paisaci form) Text: 1..... bhayigena sabhaginikena 2. (a)badamala karita sevasica. The inscription says that a pious gift of Ābedamala (The lower plinth course with a string of slightly projecting slabs of sculptures) is erected by someone, wife of Samgha , etc..</p>



Text: **Gotaminamo.....danam**

Transl: Gift.....of Gotami,

NOTES: Mr. T.G. Aravamuthan believes the statue, on the dress of which this is incised, to represent Gautamiputra Satakarni on the basis of this inscription (see his "South Indian Portraits", p. 1) But the inscription does not warrant the assumption.

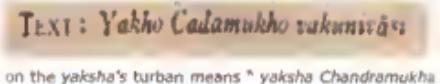
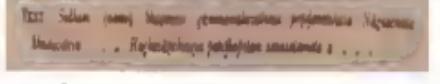


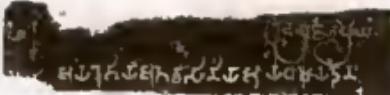
Script: **Brahmi**

Language: **Prakrt (Palsci form)**

Text:(sidha)tanam Pukirathe
adhithane.....vathavasa Hamgha gahapatiputasa
vanyasa Samudasa gharaniya ca Kodacandi
gaha(pati),....na ca savasa ca lokesa hitasukhathataya
Bhagavato mahac(e)hyasa unisasa pa.....

The inscription means, "(Adoration) to Siddhartha's
Gift of coping stone to the great stupa of the Lord by
the wife of the merchant Samudra, the son of the
householder Samgha, living in the chief city of Puki

		districts and by the Householder Kotachandi for welfare and happiness of the world".
226	Frieze	The inscription means "... the venerable Bu.... disciple of the venerable Nadhasire inhabitant of Mahangana and disciple of ..."
227	Frieze	This inscription No.112 (IV E, 13)
		
		means, "This is erected by the reverend Dhāmasina Pāsam, Hāghisiri, cada and the lay worshipper Ravish"
231	Fragment	The inscription No. 3 (I B, 1).
		
		on the yaksha's turban means "yaksha Chandramukha residing in Vaku".
235	Mutilated Stupa slab	The inscription at the base No. 103 (IV C, 9)
		
		means "Success (Adoration) to the Lord! Erected by the merchant's wife Hāgħa, at the small Chaitya of the mendicant Nagasena living in village parts, for the ... all"
239	Frieze	Script: Brahmi Language: Prakrit (Paisaci form) Text. "Sidham namo bhagavato savasatutama Budasa Mandaravathavasa pavito Sidhamtasa bhaguniya"

		means, "Success! Adoration to the Lord Buddha, the best of all beings! (Gift) of the sister of the monk Siddamanta, living at Mandara."
242	Fneze	<p>Script: Brahmi Language: Prakrit (Pali form) Text: ".....Haghadaya Kamadadaya Samghadaya.....(i)ma umnisa patithavita ti." means, "This coping stone was set up by ... Haghada, Kamada (Skandada), Samghada".</p>
245	Fragment	<p>The inscription at the top No.49 (II E, 4).</p>  <p>TEXT: 1 . . . tinnidapiya 2 . . . gila mātuyā Laciya dōma)</p> <p>means,"the gift of Laci (Lakshmi) (Pali for Sanskrit Lakshmi) the mother of ..."</p>
247	Fragment of pillar	 <p>Script: Brahmi Language: Prakrit (Pali form) Text: aya Rebyā atevasiniya ayadhamaya danam. means "Gift of the worthy Dhama, woman disciple of the worthy Reb". The Inscription in letters of the seventh century A.D seen above the previous one means, "Of the auspicious one, beloved of the Brahamanas".</p>

368

Fragment of pillar



Kongol Brahmi

Language: Prakrit (Vasac form)

Text: 1. Shegusato Kavurum vethayya pavallibhaya
Vethayya tha2. ya Han-giya Maythya Bodhaya uttra mura
pandaka puthum [at]

3. a

Notes: "(Adventure) to the land that was set by
Kongol, the daughter of sister Bodhi. Of the man who
residing at Kavurum"

369

Pillar



The inscription No 369 (SV 2, 8).

Bodhi maythya Bhupali ... Sabhita ... a ...
Bhupali Bodhi a the three sons and two
daughtersNotes: "Bodhi, son of the merchant's wife
Bhupali. Bodhi, son, the wife of a rich
Guruvai leader Bodhi."

278

Frieze on pillar



The inscription: No.7 (IB, 16).

TEXT: *Siddu vātāya śāśvate sañjaya sāñjubhāya deva dhama*

Means, "Success! Pious gift of the woman lay worshipper (uvāsikā) Sivalā with her sons and daughters".

279

Frieze



The inscription: No.99 (IV A, 10).

TEXT: *Vidhu Kudurādhanā Urvā Naga śāñjubhañ dāññabhañ
Vidhū abhiñaya aññabhaññaya aññaya aññaya Budharakhitā aññabhaññaya aññabhaññaya*

Means, "Success! Gift of a slab at the northern gate by the young monk Vidhika, disciple of the reverend Naga, who resides at Kudura, and by his woman disciple Budharakhitā and by her grand daughter Cula Budharakhitā".

CHAPTER - XVII

EXTRACT OF THE ELLIOT MARBLES - REPORT OF REV. WILLIAM TAYLOR
IN THE 'THE REPORT OF SURGEON GENERAL EDWARD BALFOUR,
OFFICER-IN-CHARGE OF THE GOVERNMENT CENTRAL MUSEUM, MADRAS.'

ON THE ELLIOT MARRER, BEING A REPORT BY THE REVEREND WILLIAM
TAYLOR, MADRAS.

MEMOIR ON THE AMRAWUTTI SCULPTURES.

CHAPTER I--INTRODUCTORY.

The following correspondence will explain every thing introductory as to the present Memoir:—

No. 514.

GOVERNMENT CENTRAL MUSEUM,

MADRAS, 14th December, 1855.

FROM SURGEON EDWARD BALFOUR,

In charge of the Government Central Museum.

To

THE REV. WILLIAM TAYLOR, MADRAS.

SIR,

I have the honor to subjoin Extract Minutes Consultation dated 11th December No. 1550 of 1855, the 3d, 4th and 5th para. of which contain the expression of a desire on the part of the Right Honorable the Governor of Madras in Council that you would undertake to draw up a Memoir on the Amrawutti Sculptures; and I would feel obliged by your favoring me by mentioning how far such an occupation might be agreeable to you, and mentioning in what manner it would be in my power to remunerate you for your labours.

I have the honor to be,

Sir,

Your most obedient Servant.

(Signed) E. BALFOUR,

Surgeon, in charge of the Govt. Central Museum.

No. 1550.

Public Department.

EXTRACT FROM THE MINUTES OF CONSULTATION,

Dated 11th December, 1855.

Para. 3. The Governor in Council requests that Dr. Balfour will ascertain, in reference to para 4 of his letter, whether the Rev. W. Taylor would under-

take to draw up a Memoir of these sculptures; stating the circumstances under which they were discovered, the notices to be found of them in Oriental Works, with a description of the marbles at Madras, and his views on the subjects of the sculptures and the era to which they belong.

(Paras. 4th and 5th not of permanent consequence.)

EDWARD BALFOUR, Esq., M. A.,

Honorary Director Central Museum,

§c.

§c.

§c.

SIR,

I have the honor to acknowledge the receipt of your letter of 14th ultimo with Extracts of Minutes of Consultation of 11th ultimo in reference to the Elliot Marbles, or Sculptures of Amravutti now deposited in the verandah of the Central Museum.

2. It will give me great pleasure to do what I can as to description and elucidating their era. I am satisfied that the inscriptions on them have yet to be translated. The most important point is a search among the MacKenzie, and other manuscripts at the College as to the possible notices to be found, in illustration of the site and connected history of these marbles. This search will require some time (considering other occupations); and I do not wish to be hurried. I would allow myself from five to seven months; but with a pledge, on honor, to get the Memoir finished, as much earlier as I can.

3. As to remuneration I leave that point entirely to your discretion.

4. Remembering the consideration paid (when I was in England) to the Arundel marbles at Oxford, and to the Elgin marbles in the British Museum, I would most respectfully suggest to you the propriety of removing these—which I think may be most appropriately designated the Elliot marbles—to a room, or place by themselves, where the Archaeologist may look at them undistracted by present associations. The two ornamented porticos from Humpo are besides worthy of a corner in that room; but they are more modern, of a well-known period, and of more ordinary finish.

5. The above Arundel marbles are valued only for the inscriptions on them. The Elgin marbles were intended to be seen from a height, around the cornices of the Parthenon at Athens; and are cut rudely, though, with elegant contour. These Amravutti sculptures are better finished, for a nearer view. I had the privilege of a hasty survey of the antiquities in the Musee Royal at Paris, busts and statues excepted; I remember nothing superior of this kind there; and I am of opinion that, were those marbles (decorated with uncial Greek letters) placed in that Museum, they would, by common consent, be deemed the most remarkable objects there.

6. Under these impressions I deem myself fortunate in having been referred to, and I venture to ask of you to add still further to the acquired lustre of your own name, by giving to these early reliques all possible distinction.

I have the honor to be,

Sir,

COLLEGE,
January 1st 1856.

Your most obedient servant,
(Signed) W. TAYLOR

No. 50.

GOVERNMENT CENTRAL MUSEUM,
Madras, 24th January, 1856

FROM SPECTATOR EDWARD BALFOUR,

Officer in charge of the Govt. Central Museum

To THE REV. WILLIAM TAYLOR, Madras.

Sir,

I have the honor to subjoin copies of Extracts from Minutes of Consultation of date the 22d January, No. 55 of 1856.

I have the honor to be,

Sir,

Your most obedient Servant,

(Signed) EDWARD BALFOUR, Spectator,
Officer in charge of the Government Central Museum.

No. 54.

Public Department.

EXTRACT FROM THE MINUTES OF CONSULTATION.

Dated 22d January, 1856.

Para 1. The Right Honorable the Governor in Council concur in opinion with Dr. Balfour as to the research required to be made in compiling the Memoir on the Amaravati Marbles, called for by Government.

2. Dr. Balfour will be good enough to request the Revd. Mr. Taylor to take the work in hand at once.

4. The correspondence on the subject of those Marbles in the Government records, will be communicated to Mr Taylor through Dr. Balfour, for perusal when required.

(True Extract.)

(Signed) T. PYCRGPT,

Chief Secretary.

(A true copy.)

(Signed) EDWARD BALFOUR, Spectator,
Officer in charge of the Government Central Museum.

A 1

TO SIR EDWARD BALFOUR, Esq., M. P.

Officer in charge of the Government Central Museum
Sir. Sir. Sir.

SIR,

I have the honor to acknowledge the receipt of your letter of 21th ultimo, conveying Extract from Minutes of Consultation, dated 22d January 1850.

2. My time and engagements having been apportioned up to the end of the past month, I have the honor to state in reply, that the work in question may be considered as beginning from to-day : and I shall do my best to merit your favorable report to Government, as to results.

COLLEGE,
1st February, 1850.

I have the honor to be,

Sir,

most obedient Servant,

(Signed) W TAYLOR.

Further explanation will be developed by anterior correspondence:

From

WALTER ELLIOT, Esq.,

To

EDWARD BALFOUR, Esq.

WALTAIR, July 30th, 1853

MY DEAR BALFOUR,

Touching the Marbles which I brought from Amaravati in the Guntur District, you will find some notice of the place and of the first discovery of the interesting remains there, about the year 1801, in the 9th volume of the Asiatic Researches, by Colonel Mackenzie (page 273, of the 2vo. Ed.) Some further account of subsequent researches prosecuted by the Colonel in the same locality in 1815 to 1817, was published I think in the Asiatic Annual Register ; but I have not the work to refer to.

It would probably occur in one of the volumes from 1815 to 1820.—About 1830, the late Mr. Robertson (who died Collector of Bellary) when in charge of the Bunder district, founded a Pettah in Masulipatam which still bears his name ; and, to beautify it, brought down some of the Amaravati Sculptures, and placed them in the square of the market-place. Benarasaw, and described them in the 5th Vol. of the Madras Literary Journal, page 44. These are now in the possession of old Mr. Alexander. I am not aware by what title ; but Goldingham can tell, for he made them over to him, when he was officiating as Collector of Bunder.

Extract from a Letter to Mr H. C. MONTGOMERY, Esq.,
Chief Secretary to Government.

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With reference to the question of the Dwaras in the Court of Durbar, and the order in the Marlin of Government as per puras, I have the honor to mention that most of the Marlin lying in front of the College were brought down to Madras, about 14 years ago, by Walter Elliot, Esq., and have, ever since then, been lying on the ground exposed to all the vicissitudes of the severe climate. They were brought from the ruined city of Amritsar, in the Gurdaspur District, and are considered of a great beauty and value. I am informed (I have not the books to refer to) that some notice of these interesting remains (by Colonel Mackenzie) and of their first discovery about the year 1801, will be found in the 9th Vol. Asiatic Researches (Page 272, of the 1st Ed.) and that some further account of subsequent researches, presented by the Colonel in the same locality in 1813 to 1817, was published in the Asiatic Journal Register, or Asiatic Researches, in some year between 1815 and 1817. Subsequent to that time, in 1830, the late Mr. Robertson (who was Collector of Bellary) who is charge of the Mysorean Collection, founded a British Museum at Mysore, which still bears his name; and, to beautify it he brought down some of the Amritsar Sculpture, and placed them in the square of the marketplace; and the late Dr. Rennell saw those, and gave a description of them at p. 44 of the 8th Vol. of the Journal of the Madras Literary Society — and these are now, in the possession of Mr. Richard Alexander of Mysore. I have had correspondence (herewith appended) regarding this portion, with Mr. Oldingham of the Revenue Board, who was Collector of Mysore, at the time that Mr. Alexander got them, or got charge of them, and copy of this was sent to Mr. Elliot. The late Dr. Macleod also briefly alludes to these Marlin and his high praise of their beauty and their value, will be found at page 243 of the Royal Geological Society's Transactions for 1837.

Some of these Marlin contain inscriptions, and the late Mr. Princey published in the Journal of the Asiatic Society of Bengal, about 1834 or 5th a de-

* Recd. 1838 Vol. 7, referred to in Chap. 4 of this Report.

simile and translation of inscriptions in very ancient characters on two fragments then sent by Colonel Blackwatt.

So many of the aforesaid Marbles as were transmitted by Mr. Elliot to Madras are now deposited in the Central Museum; that is in the front entry, with its two side partitions: * more or less exposed to the forenoon sun; but otherwise sheltered. Some of them bear Telugu numbers, cut in, many years since. Other numbers are recently painted on. The master next in hand is a description of the Sculptures. And this will be in the order of the painted numbers; which do not appear to have been guided by any principle of assort-
ment, or classification.

CHAPTER II.—DESCRIPTION OF THE MARBLES, AND SCULPTURES ON THEM.

Na. 1. A SLAB 5 feet by 2½ SCULPTURED TRANSVERSELY, OR CORNICE PANELL, IN RAS RELIEF.

On the left hand compartment a King seated and a Queen on his right hand side, but lower down; the King is being fanned by ebowries. The Queen has two attendants female; and one seated lower down in the left-hand corner, thereby indicated (as being seated) that an inferior wife is intended. Beneath the Queen's seat are three pages, one holding a quiver, a woman putting his face with fondness; another page writing in a book. A *muni*, or minister of state, is seated on the King's left. There are on this left side seven attendants, male and female. A Court in Session. (At the late introduction of Major Phayre to the Buddhist Court of Burma the Queen was seated by the King's side, lighted a cigar, and gave it to the King). These are Buddhist or Jaina Sculptures.

The left compartment is separated from the right hand one, by the pillar, and gothic curve of a semi-arch. The right compartment is religious. In the top right corner (the place of honor) is a large bundle gathered from the sacred *śāśvata*-tree (in this age the *nigrodha*), borne by an aged woman, and a young one. The aged female is of high rank, shown by an umbrella (the emblem of royalty) rising over her head, in front of the bundle; probably designating the Queen-Dowager, and mother of the reigning King. This aged woman's face while round and full, indicating high living, is much wrinkled, and the artist has put into it a serio-comic expression; a consciousness of the importance of the work, with a slight expression of pain from not being accustomed to bear a burden. The artist conveying this expression was capable of great things, in the line of sculpture. The young woman, on the contrary, bears her share of the burden cheerily; thinking only of the honor of her office. Three aerial beings are paying adoration to the sacred bundle. Along the middle of

* Subsequent to my writing the above para. the whole of the Marbles (one broken pillar excepted) have been placed in the south-wing of the Museum.

the right-hand compartment four men are ranged facing the spectator, bearing in their hands the body of a large snake (or a cobra) a frequent emblem in these Sculptures; and this snake is marked with seven imprints of the sacred foot of Buddha. (Padas) bears on his breast the impress of the foot of Shreyaswati, an emblem of the Sattriya gana or high perfection of entire mankind. Buddha is incarnation of Padas, and the impress of his own sacred foot is also, when represented by Brahmins.) Each foot impression has within it the chakra (wheel, or discus) the spiritual emblem of Padas (i.e. a power to root out the wicked). Two women are beneath, in adoration before a small altar. Above an unadorned conch, and flowered canopy beneath, both in good taste.

There is a semi-circular panel between the two compartments (spring of the arch), on this the *Kama* symbol cut by a line, not in low relief; and this symbol is as entirely opposed to the rest that I regard it as later, and spiritual addition, of which other traces may be found, in other sculpture.

In explanation it may be noted that to the north of Telengana there was a race of people known as *Nigra* (literally sinners), according both to Buddhist and Hinduist testimony. Moreover *Kalapa* is the name of an old kingdom the modern Orissa, down to the Gaudanya, connected with Nagapala. The site of the *Ashramita* power was either there, or near it, at *Kandhar*. Hence the general subject of the poor seems to be—to consecrate the oblique presentation, accompanied by religious rites, of some trophy, won from the northern *Kalapa* nation, and received by the King, in full and solemn exercise of himself and Court. Corollary—The very ancient Telengana was not a united kingdom, but at least two; one northern, one southern; and, moreover at least, hostile the one to the other.

No. 2. A square Stupa, about 4½ x 2 feet. Divided into two compartments, upper and lower.

Upper Compartment.

A seated male figure, intended to be gigantic, and in the attitude of Krishna supporting the Mountain Govardhana, right hand holding a cap. The face is broken off. Two female figures (*Dvarpalya*) stand behind on the right side, two male figures on the left side. A horse represented is walking. Another figure is worn; but by comparison with the lower compartment, it is seen to have been the head of an elephant.

Lower Compartment.

A King seated, an umbrella held over his head by an attendant behind; face of attendant gone. The Queen is seated on the right of the King, her right hand touching his left arm; indicating either attachment, or an inferior marriage. From her neck upwards are several large rolls of silver (so indicating more than usual wealth).

A Maatri is seated to the King's left.

Between, there is an oval shield, or ornament somewhat turned towards the King, and away from the Maatri, to indicate the King's superiority. One standing attendant, and one kneeling, bringing an offering or present. Horse and elephant, both caparisoned standing near in waiting; index of state: as seen especially near *Ayianar* fane, in the Carnatic.

This represents some more ordinary case of tribute paid; and the reference in the top compartment is probably emblematical to show that the King protects his subjects even as *Krishna* protected the cowherds and cowherdesses, against the wrath of *Ayai*, who sent a fire-shower to destroy them.

No. 3.—AN OVAL ONE 4 feet by 2 feet.

Figure of a young man, full oval face, seated on a lotos, in the attitude of a penitent, one leg bent under, sole of one foot uppermost. A chain band around the loins, and a narrow girdle around the waist, a double scholastic thread, and a similar necklace plain; right hand held up in benediction, the left holds a lotos, within which is placed a sacred book. The figure has long hair in pendent ringlets (as now a days worn by ladies), differs in this from the *jadeswari* whose hair is rolled together, or rolled together in twisted braids; these ringlets hang down loose. Ornamented skull cap, which covers a knot of hair worn on the top of the head. Pendent ear-lobes with drops in them. There is a side figure under the above lotos, holding a sort of boss, with a small altar cut on it. Two side trivial figures are damaged. The left top corner, which holds one of those figures, is fractured.

This figure is cleanly and neatly carved, and the whole is in excellent preservation. It does not represent a *Jina*, or even devotee of the severer class; but would seem to be rather complimentary to some young man of rank, beginning a religious profession: *Gautama Buddha* was such a one, in early life; being a son of a king of *Mogadha*, and going through a novitiate before entering on the severer ascetic profession: This image may possibly commemorate that novitiate.

No. 4.—OUTSIDE OF THE GATE OR LAWN IN FRONT.

A coarse granite figure, a female seated, or as though legs were buried. Two hands brought together, one holding the stalk of a lotos in bud only. Drapery, much time-worn. A highly ornamented head-dress, of the sacred kind: ear lobes pendent.

The figure is old but assimilates with the porticos from *Hampi*: it might harmonise with any class of native religions: nothing to identify it with the *Amravati* Sculptures.

No. 5.—ALSO IN THE LAWN.

A bird of large size apparently intended to represent the peacock vehicle

of *Sabrahmanya* with closed plumage; but this is not quite certain. It may be intended for the poetical *Aimes*; the coarse granite not harmonizing with the marble.

No. 6.—SMALL CLOSED SLAB, 2 by 1 foot.

A figure standing, disproportionate, very short legs, girdle and garment down to the ankles. Scholastic thread and necklace. Right hand broken off. Left hand holds a lotus stalk, no flower; two small figures (*tirthakaras*) seated. The broken off hand would have yielded an identification: the small figures indicate that the larger one represents a deity.

No. 7.—A STANDING FIGURE OF THE *Digambara*, or naked ascetic class, black marble; of the ordinary class, and workmanship of *Jina* images; without comparison, inferior to the Amravati Sculptures.

No. 8.—COARSE GRANITE.—A female figure seated holding a lotos. In its place I notice two lions outside on the lawn; without any number, properly a lion and lioness, of the type-common (as I learned from Dr. Balfour) in the Cuttack Province, till within late years; the male lion not having any mane. They are well cut, from the usual marble, and are large, near the natural size; of the same type and attitude; there are many others on the bas-reliefs, but, of course, minute there. Native Hindu artists never succeed with the figure of a lion; and were other proofs wanting, these two (injured) pieces, would prove a foreign chisel employed. They were evidently intended to be placed at the entrance door, or steps of a palace.

No. 9.—COARSE COMMON MARBLE.

A seated *Buddha* or *Jina* in poeance, with a buck shrine, and canopy over head. Two attendants seated behind with chowri fans. Two half *chadras* or wheels, and other coarse ornaments. Does not harmonize with the superior works.

No. 10.—TWO PIECES BEAR THIS NUMBER, the one fits into the fractured end of the other, each about 2 feet by 8 inches; length entire about 4 feet. The top compartment represents a dagobah or temple in the center. A female figure in each of two niches, on either side; ornamented arch work and aerial figures (*garu* angels) over-head.

Next Lower Compartment.

A seated *shembara-Jina*, glory behind the head. The right held up in benediction, the left on the lap. Attendant figures, one on each side, two seated; small lion-coach with its roof-like canopy, ornament frieze work.

Next Lower Compartment, (top of the second fragment).

A seated *shembara-pigi* or *Jina*, his sea, borne on the heads of four small figures. Two standing female attendants, and two others behind headless; the

leads bring to the other fragrances, and would meet on the porch being put together.

Lover Compartment.

An ascetic standing, bring flowers. One figure on the right, the other standing on the left. A horse caparisoned, a howling tiger, from whom the ascetic appears to receive some offering.

This emblem may designate an Asuras or Mahadevas, bringing a present to propitiate the favor, or intercession of some sacred person, holding a civil office, like that of a *Silap*, Brahman in a Hindu Raja's Court. A circle is over the head of the principal figure. (This represents a married man of dignity; but not of religious sanctity, equal to those in the preceding seals.) Base-motif scroll.

This pillar appears to have been an ornament of a palace, or temple : Sculpture good.

No. 11. A Flautist—music column.

A male figure with three female attendants, or followers, is forcibly carrying off a very young woman in his arms. Female figures resist him; one of them has taken up a disk, or some such thing, to strike him with it. The women are naked, two of them are resisting the carriage, two of them passive. There are three houses, the ends chipped off, which, after a little consideration, I determined to be the kind of house or wooden huts seen on middle floors of native houses, the heads of strong rivets. Hence, wherever these houses occur (as they do often) they indicate the partition of a door. Outside the chamber stands a young man, in a careless attitude,不知道 what is going on inside; in which he ought apparently to be deeply interested.—See chap. II.

This piece is greatly damaged; there is no visible line of inscription, much of it chipped off; ten letters only remain.

No. 12. A music scene or the coral motifs.

After doing penance seated, and by small dagobales between : nothing further particular.

No. 13. A music girls' room.

A King seated, with various attendants. A pillars partition on the right side; a dagobal beneath with attendants, resting on five bird-supporters. Surface of oil, worn off, or chipped off; greatly exposed to weather.

Another No. 13. A division 2 over at 1) roof.

A seated male figure, with attendants.

A partition arch. In the right hand corner of the compartment a dagobal, supporting three female divinities standing, and two others kneeling.

On the left hand side much worn, and the figure shattered. Birds-beads supporters under the cornice. Both pieces probably are parts of one cornice, divided.

No. 14. GARBATLY TIME-WORN.

A long piece of cornice work 5 feet by 1 foot, containing 5 compartments, separated by bases, to designate those common on doors to native houses; the ends chipped off.

1st, or right hand compartment, male and female figures defaced.

2d. A male figure seated, and two female figures seated, denoting wives; four standing and two kneeling attendants.

3d. A seated male figure, two females kneeling; two standing behind them, bearing two small children on their shoulders, denoting servants.

4th. A seated chief and queen on his left with attendants; much defaced.

5th or left hand compartment two figures defaced.

No. 15. A ARDE DAYE POST WITH MINCIA SCULPTURES, AS ORNAMENTS. Three *Buddhas* or *Jinas*. The principal one in the centre; the one above, and the one below less laboured. Male and female supporters bear the seats of those three on their heads.

No. 16. A counterpart piece; but in better preservation; less time-worn. The chiselling better defined. A slight difference only in the figures. Both appear to have been ornamental merely, at the entry to some edifice.

No. 17. A SLAB 9 X 2½ PAXT.

Top and bottom semi-circles of lotus carving, as usual: of neat workmanship, but time-worn. At the bottom corner are two fish-monster heads, with open jaws, of frequent occurrence. They designate an enemy.

Below the centre circle, which is lotus-flower only, are three *bhikshas*, or fat goblins of comic intent; and not appearing to have other reference.

Over the circle in the middle is a *Nâga*, or five-headed serpent; on each side is a woman, each one treading on the fish-monster of frequent occurrence; only here, the mouth is closed, and the body straightened out; from which it would seem that a gayal of the Ganges, or alligator may be intended. This compartment is allegorical. The two women bear offerings, and have a very composite head dress; the girdle is indecent, such as I think No. 18 originally had. At the top over the semi-circle are a very small dagobah, and three elephanta, cornice work.

It is of importance to settle the allegory.

The *Nâga* is connected with *Vishnu*, and is seen over the head of *Buddha* also, as a canopy. In this place I take it to be an emblem of one of the 24 *Mîtheres*. The *Pandyan's* banner was a fish—and he from a *Buddha*, became *Sri*

—Did the Pandiyan assist these northern Jaines: or does the matter refer to the affairs at Madura? or is the reference to a Gangatic power? After having attended to No. 18 I am enabled to decide that the power thus subdued, and prostrate was Mahomedan.—See the following No.

No. 18. A 'long slab 9 x 3 feet.

At the bottom and top the often occurring semi-circle of lotos flower and petal carving, very neat. Cornice below of flower work; two fish monsters, one on either side, as in No. 17, only mouth open destructively: flower wreath around the semi-circles, one large flower (lotos beginning to unfold itself) on each side.

On the top cornice a dagohah with four votaries. Two monsters at the sides. On the left side, a man pushes the upper jaw, as if to force it down, while another in front thrusts a spear through the mouth into the throat.

Inscription on the top cornice; one of the letters gone at the beginning. It commemorates a victory.

Top Compartment.

Three partitions: centre one a be-tree with pedestal, and on it two feet of Buddha. Nine kneeling devotees, with very composite head-dresses or turbans, two faces chipped off.

Right hand partition five devotees in various attitudes, composite head-dresses and girdles. Left hand, seven standing devotees, with like head-dresses and girdles.

Centre Compartment.

A circle with flowered and leaf cornice around it. A be-tree in a sort of tub; borne up by two attendants kneeling. Beneath it a cushion, with two feet of Buddha, bearing the chakras marks. Five devotees, on one side, bearing offerings; eight on the other side, also bearing offerings; on the former side, two heads of oxen, and a small be-tree.

Lower Compartment.

Three divisions: centre one a be-tree, on its right two females standing, two heads of others appear behind; composite head-dresses and girdles. Roll round the ankles, indicating people of quality. (On the person of these two females there is an indelicacy, which I do not think original, but done subsequently—See Nos. 1 and 17.) On the left side of the tree, a dwarf bearing a load of pieces of rock. Three others, two faces gone. One of them has a serpent, of exquisite workmanship, twined or folded around its shoulders, and it holds the reptile by the neck. Right hand of the centre, a figure of a chief, another man holding an umbrella over him. A be-tree behind; a pedestal beneath it, bearing two feet of Buddha, with the

chakra marks. Other side (allegorical) a mounted horseman cowering beneath an enraged elephant, the trunk of which is forcibly held in by a dwarf. Another holds a mallet in his hands, as if about to strike the cavalier. Above a *de-tree*, the leg of a man reversed, foot upwards; a large but defaced figure abora the elephant's head, designating perhaps a king of Warankal.

The meaning of this lower compartment is to commemorate offerings rendered on the occasion of a victory by the *Ganesatis* (or else the *Gajepatis*) over the *Asesatis*, or Mahomedans; it being intimated that mercy tempered their overthrow.

The upper compartment renders it possible that the sea-monster or alligator represented the Mahomedans; giving the same meaning, under another emblem.

The centre compartment lays the glory of the victory at the feet of the deity, and his symbol the *de-tree*.

A large cobra twined round the vital parts of a boy, or dwarf, while he firmly grasps it by the neck, is a symbol of like import, and quite above the level of native intellect. The sculpture of the snake's skin, and its careful preservation are equally remarkable. Thus on one slab, there are three emblems of a Mahomedan invasion, successfully resisted.

No. 19. AN IRREGULAR SLAB 4 X 3 FEET.

A *dagobah* with the lower gate thrown open; and, in the aperture, a deity seated on the coils of a serpent (as an *avatara* of *Vishnu*), the serpent upheld by three female rotaries, kneeling on a plank; which is again supported, on their heads, by two men. The principal figure has its head guarded behind by many serpent heads (*adhi shaka*) as in figures of *Vishnu*. On the front of the serpent coil is the figure of an ellipse, impressed with the two feet of *Buddha*.

On the right and left, supporters, female rotary, and dwarfs with offerings, cornice work. Pilasters, lions couchant. Small figures to represent sculptured, or plaster figures, on the dome of the dagobah; as on *gopuras* of Seies and *Vishnu* faces.

Cornice work, men riding on lions. The principal figure is *Buddha*, as an incarnation of *Vishnu*; reposing on ' *adhi shaka*' ; all the rest emblematical.

No. 20. A LITTLE IRREGULAR SLAB, 2½ X 2½ FEET.

A *Gopura*, or dagobah, with the lower gate thrown open. A small circle with a *Buddha*, and halo around the head. Another circle, a lotus base caparisoned, with attendants. Two dwarfs beneath, bearing salvers on their heads. Lions couchant. A circle. On the two sides at top two large impressions, each one bearing two feet of *Buddha*, on a cushion; on each foot the chakra mark of *Vishnu*.

No. 21. An ~~antechinus~~ ^{treasures} Basa, 4 feet wide by 2 feet high.

Three Compartments.

The top one, a large dagoba with the gate thrown open; a subject, with his hands raised, bows guard it outward. The figures are greatly defaced.

Centre Compartment.

A chariot, or else image of the sea, as a potorial. A figure off either side, but greatly defaced. This chariot may possibly be the distinguishing sign of the 15th Tirthakara.

Lower Compartment.

A basa, and chair of state: beneath it is a square cushion, having two feet impressions, bearing the chariot mark; male and female attendants, on either side; but equally defaced with those above. This slab bears the Telugu No. 79.

This piece appears to be only of religious reference.

No. 22. Three fragments set together.

The subject is a dagoba, having five front pilasters. The principal figure is a seated (or posture) seated, hands over his head, with attendants. Two lions seated on their haunches, and two horses. Various small figures; being devas, in great variety of attitudes: some figures on horse back. It would appear from this piece that a first-rate dagoba had sculptures, or plaster figures like these now seen on pillars; though differing as to meaning. This number would appear to be merely ornamental.

No. 23. A Basa 6 x 3 feet.

A manuscript at the top has been broken off, and is now wanting.

Centre Circle.

This represents (pres., as lit. deputative, or King's Bench,) a King seated in a Court of Justice. In front of him is a seated attend., having a book open resting on his knees; he seems to be engaged in expounding the law of a case; there is a peculiar tuft of hair on the right side of his head. Assistants are seated lower down, their hands in a reverential position. The curmng officer stands behind, holding a vessel filled with sacred water; other attendants. A horse visible behind: to indicate religious function. Behind the King, a female attendant holds a fan of peculiar construction, with other symbols, broken off. Two wives of the King are seated behind. Five squat female figures below, being either in the Court. This centre circle has carious work around it.

Lower Circle.

This has three compartments representing suitors in attendance, outside the above Court; with their counsel or pleaders; who are more fully clothed; than is common in these sculptures. Below is the usual semicircle, lotus-flower and leaf ornament, very well cut. The open mouths of two crocodiles, on the sides below in the cornices.

These figures are very good; though not quite equal to the very best, as to the chiselling; fully so as to the expression given. They are much time worn.

No. 24. A SLAB 4 X 4 feet.

It is fractured irregularly, so that the principal figure in the centre compartment is gone. There remain figures of female devotees, one with hands reverentially joined by the palms, fingers pointing upwards; another woman is making the Mahomedan *Dalism*. Others have their eyes steadily regarding one object, or figure, which is broken off by the fracture; above are some heads of male figures, with the wig-like appearance seen at *Missellupuram*, and other places: one holds a drum, and stick to beat it.

A partition and a square compartment.

In the centre of it a King is seated, his right hand held up in the attitude of benediction; the Queen is seated on his right hand on the same plank, or bench: this is borne up on their heads by five female attendants.

A female, standing on the left, wields a chowri fan. A canopy over head; upon it what may be ornament; but at the same time are letters,* which appear in the inscriptions of some of the slabs.

Other females standing: one behind the Queen holds a covered pot, or vessel (for betel and areca perhaps). A *de-tre* near her, and two others. On the opposite side are females, bearing modest girdles. A horn for music; a *de-tre*; beneath a figure blowing a flute. The carving is good; a fracture runs transversely, and through the eyes of the Queen. A glory is around the heads of the King and Queen.—Once for all I note the entire exposure of the female breast, which is a feature in all the sculptures; and corresponds apparently with the state of manners of the court of the Buddhist Kings.

No. 25. A SLAB 2½ X 2 feet.

The figure of a *shakra*, the characteristic sign of *Dharma*, the 15th Tirtha-

*. The distinctive initial of the dynasty, like G. R. or V. R. It occurs on Buddhist coins, and serves, as the initial letter, to designate the word *gaja*—elephant. It is in the Chaldee *gimed*, manuscript form.

Kings, or else of a sun, on a pedestal; a couch-seat beneath it, and under this, on a cushion, two feet of *Budjha*, having the *chakra* mark. There are kneeling attendants, and celestials in the air. All the figures are injured, and defaced; the carving is rather rude. On the cornice beneath is the following one-line inscription.

**Dhagna zadi chana Mariti guru patiyana yuddha jayana
samahrayene.**

From which I conclude that the piece commemorates a victory by *Chana Mariti garupati*, a chieftain over the *Dakhini* Mahomedans; in some skirmish of no great importance.

No. 26.—A LONG SLAB 6 by 2 feet, fractured.

The lower fragment large, three upper fragments. A carved pedestal runs up the centre divided by six pedestals, borne by caryatides of various kinds:

1st row, three stout human figures, holding up hands in support, their heads also supporting. 2d row, three like bearers, time worn. 3d row, fractured; has heads of animals. 4th row, three figures as before. 5th row, animals. 6th row, worn off; supporters on both sides, lions, horses. Lion with human face (Assyrian emblem) bull; one strange animal, with mane. At the top, a figure of larger size supporting the roof; as far as the faces have expression, it is truthful, sportful. The sculpture would seem to have been merely ornamental.

No. 27.—A LONG SLAB 10 by 3 feet, fractured beneath.

The characteristic sign of *Dharma*, the 15th *Tirthakars*.

The sculptures on it appear to commemorate an oration.

In the centre is a large dagobah, the door open, a five-headed serpent over it, as a *Tirthakars* or *Friendship* emblem: another one lower down. On its right top a small *ba-tree*.

On the right side of the dagobah is a military procession of horse and foot, and one man on a camel (an animal not common in these sculptures, and not of good contour). The procession is going through a fortified gateway, as if of a fort. The front footman is beating a drum, snaug from his neck, as is now still the custom; the next footman behind blows a conch, the symbol of triumph; another footman wields a spear.

On the left of the dagobah, are two *ba-trees* above, as on the other side.

Six devotees with their hands held up, reverentially. Two horses' heads above them.

A chief hierophant in front, and conspicuous, wearing a cloth of the *shashtri* sect of the *Jainas*. His right hand is held up in the attitude of benediction; the left hand holds something, but what, is indi-

fort. Five subordinate *Brahmanas*, like him, with shaved heads. Their hands held in the reverential form, known as *Asyutiprava*, that is the palms joined, the fingers and thumbs pointing spirally. Beneath them are six kneeling *culari* devotees. A large banyan, on a square raised with earth, or platform; beneath this stand are five figures, seated; the hands as above, reverentially joined. The foremost figure is the largest; hands benedictory. These figures are like *Brahmanas*; but their position according to the boundary observable in these sculptures is one of humiliatiⁿon, or degradation. Another small banyan. To the left, three ordinary warriors at ease, near a woman, who is holding an offering to them. Here are the wall and steps leading into the Fort, on the opposite side to the triumphal entry.

A long line of inscription runs along the entire top margin, and is mutilated, where that is broken off, to the left of the slab, but fronting the spectators right; the letters are so much worn that they cannot be copied; except, perhaps by impression.

The general subject is doubtless historical. It commemorates the return of an army in triumph, and their being received within the fort, at the temple, with religious rites. The camel, and man riding on it, designate, I suppose, Aris's allies. The two horses' heads are in a place of honor, and imply respect to the Mahomedans; while the degraded *Brahmanas* beneath the feet of the Aris horseman, and under the banyan, or else low down in the corniche, appear to intimate that the victory was over some strictly *Brahmanical* power, such as the *pus* of Warakai or *Vijayapura*; and probably at the fort of *Kandur* in the more immediate neighbourhood. The inscription, if the latter can be made legible, may settle this point. The soldiers and officer, at the other gateway, are mostly artistic, and tasteful. The *Jains* have their peculiar distinctions of their horseman, the *dandas* the *shishas* and the *andantes*. The paintings from the caves of Ajanta (*Ajignasa*) show that the *andantes* class was there in office and honour. The three white robes, without garment, with double garment, and with white garment. The entirely orthodox *Brahmanas* are picturesque, wearing reddish robes, like the domes under; and of like shapes, girls fashion; only their heads are here and there.

Leaving numbers left it uncertain if the sculptures were *Buddhist* or *Jain*; the present one settles that question. On one of these buildings there is a distinct *Jaina* emblem; to be noticed in its proper place.

Since the foregoing was written I have ascertained, from one of the Marathi papers in Telang, that Aris were in that neighbourhood; and that their hunting was an inducing cause leading *Krishna* to invade and conquer *Kandur*; driving away the *Gopoti* ruler there. The horse also in the procession must not be passed by; they designate the *Aswaspita*, or *Mahadeva*; and the emblems on this slab, by consequence may commemorate a victory by Mahomedans (Turcomans and Aris) over *Krishna* raya, whom

warlike doings with them, according to *Frischia*, was a succession of advantages, and reverses. Between *Krishna-roye*, and the *Gajapati* there was long continued hostility ; these latter therefore would rejoice when their potent enemy sustained any humiliating defeat.

No. 28. A COBBERDING SLAB, PINNED ON TO IT, BACK TO BACK, WITH STRONG IRON-SIXETS.

The main feature herein is a strong cable, or it may represent a very large snake, borne up on the heads of four strong and stout men, the said material forming curves.



Here it issues out of the mouth of two sea monsters, with open jaws. The emblem recurs in another number, and may be taken together. Above the heads of the men supporting this flexible something, are *Caryatides*, supporting the cornice for ornament. Other ornaments, *Chakra*, dagobah, small figures.

Two of the above bearers trample on a large serpent of the cobra kind : the other two the same apparently ; only the sculpture is less distinct.

No. 29.—A LONG SLAB 9 + 3 feet, sculptured on one side, the back plain, fractured at one end, and a little broken off the corner at the other end ; a line of inscription at the base is thus injured, at the beginning, and at the end.

A large elephant is forcing its way through the gate of a fortress ; immediately above is what looks like an immense gun-carriage, and recalls what is stated in Welch's reminiscences as to an immense piece of Artillery over the gate-way of one of the Mahomedan fortresses. Within the fort, and in the centre of the piece a camel, and an enraged small elephant, both bearing riders, meet front to front. Many people in confusion ; one of them thrown down on his knees. Various figures at the other end, and a large be-tree with a couch underneath it.

On the side of the attack, but outside the fort, a King is seated, with down-caste, but wily expression of countenance. He would seem to feign sorrow, but to be lawlessly glad, because of the assault.

People embarrassed. The carving is much time worn ; but it commemorates the storming of a Fort by the *Gajapati* ruler. The small elephant inside seems to represent the *Gajapati* ruler of Warsakal, from ally turned to foe, and fighting inside the Fort with Arab auxiliaries. The immense gun-carriage doubtless indicates a Mahomedan fortress.

A degree of uncertainty, as yet, accompanies the inscription, but it appears to commemorate the capture of a hill fortress.

CHAPTER III.—THE SAME SUBJECT CONTINUED.

NO. 30. TELUGU MASK No. 20. A FRAGMENT BROKEN OFF OF THE LEFT HAND: remains $3\frac{1}{2} \times 2\frac{1}{2}$ feet. Cornice with small head ornament, flowers above; lions in chase beneath.

In this sculpture there is the large kind of cable, as in No. 28; borne up in this by two stout men on their right shoulders—ordinary dress, except collars, and hair dressed as now worn by some palanquin bearers, in a round knot at the top of the head.

A circle with a *de-tree* and attendants: above a small dagobah supported by snakes, and two attendants, one on either side: time worn. Another pillar near the left fragment supports a *de-tree*, figures near it.

The exact nature of the carved ornamented cable in 28 and 30 is not yet clear: it may be compared with that in No. 1, but it indicates something different. There exists at present a mode of trussing straw, very similar as to appearance merely; but what this could signify other than abundant harvest of rice-grain (the best in kind) I do not well see. Perhaps from a joyful harvest-home sort of countenance in the bearers, that may be the reference: the immediate vicinity of the *Krishna* river being probably very fertile.

No. 31. A SLAB SIMILAR to No. 30. The figures are less time worn. Two strong athletic figures bearing on their heads the ornament *oakki*, as above. It has a *chakra* on the chief lower band, which seems to indicate that it is consecrated as a tithe, or offering. Above it a pedestal, supporting a figure of the sun. Two figures near with reverential closed palms; figures pointed upwards.

Open mouthed animals on the side whence the cable proceeds. Seated figures on the right, and left hand corners; hands reverential as above. All faces wear a smiling expression, as of pleasure. Head-dress, and ear drops, as in other numbers; but quite different from any known modern coiffure. The chiselling and *tournure* of the whole indicate a cornice in the Grecian fashion.

From the sun being introduced into this sculpture, with homage paid to it, I am led to conclude that an offering from the harvest is designated; in that case the side fish monsters with large mouths, whence the cable issues, represent the *Krishna* river, as the secondary cause of fertility; the sun being a superior cause. That symbol of a fish-monster must nevertheless have other meaning in other numbers.

The modern custom is to pile corn when reaped, in stacks, of a conic-section figure; and to truss the straw only for sale. An offering is now taken from the threshed grain only: anciently a portion of the corn, in stalk may have been trussed, and so presented. I can only conjecture on these points.

No. 22, 23, a Lowa Suite of 2. It lies between two areas. No. 22, certain trees were. No. 23 seems to was representation. At the bottom, and top, large semi-circles, top one fractured; over it this imperfect line of inscription:

—oña yajamagni para jayapitaka, to the conquering yajama a victory tablet.

A lower circle, and base (lower). Over it a lotus, with attendant; beneath the tree two lotus, bearing the stalks marks; two side partitions, attendants in reverential attitude.

In the center circle, or principal design, a large lotus, on which is held up by four handlings attendants.

Various female devotes, bringing offerings, or standing in reverential attitudes.

The roots of four vases are visible. Over this circle, east of Buddha, two birds, one bird, two birds, as if swimming in a pool; tree smaller lotus. Two compartments. One has a King or Chief, and two Queens; four other females, bearing, bearing offerings.

These designs tally very well with the supposed meaning of the, imperfect inscription that the slab is a tablet commemorating a conqueror, named *Tigana*, an hereditary name of the *Paliyanwara* Chieftain in that neighbourhood.

No. 23—The Queen—*Yajna* woman

It has also a center lotus flower circle, and two like semi-circles top and bottom. Between the lower semi-circle, and center circle, are three fat men (see Note) comic in expression. Between the center circle, and top semi-circle, is a stupendous; a man and woman on either side holding hands held up over their head, highly devotional. Two side partitions; in each one a man, and woman reverential. At the top a small lotus, two elephants, two horses; may be intended to put the *Gajapati*, *Ganesha*, and *Aswaspiti* in a place of honor; if so the victory was probably over the forms of the *Kiriyapati* of *Vijayamangala*.

Both sides are quite harmonious, as commemorating a victory won.

No. 24. A STYLIZED DESIGN: It seems to have fitted into a wall, one third of the edge, and the middle being cut rough for that purpose, and bearing marks of having been separated from chunam.

A large circle with but little ornament. A King is standing, has his left arm on a horse, held by a clothed person; his right hand a-hands; attitude martial, but graceful; figure of the heroic proportion. A Queen (figure much modified,) seated on a couch; she looks old (poorer whitish) appears to be sick, or dying. Attards in various attitudes. There is the Bharati old woman (Dew-potteries,) of No. 1; bearing one arm on the King's right shoulder has amulets (signs of royalty over both) confirming the former conjecture of her na-

presenting the King's mother. A female attendant with folded arms, expressive of waiting, without hope of the patient's recovery.

Another old woman behind the Queen's back, with a bowl; as if containing ghee or medicine for the sick. Other attendants in different attitudes. Three underneath bear up the Queen's couch on their heads. One figure seated below the King, with something like a serpent in lap, sex equivocal. One or two old, and curious spectators outside. A gateway is seen over the head of the King's horse behind.

There is no inscription. The tablet seems to commemorate a case of hopeless sickness; it might be construed into a case of poisoning. The attitude of the King expresses reckless nonchalance, very different from sorrow.

No. 35 and 36.—**TWO CIRCULAR GROUPS FOR SUSPENSION, BY THE CENTRE PIY.** Two carved bases, one a cover with lotus-flower pattern; one flat with bass-relief figures.

Two females supporting a sort of couch, or settee, with figure of the full moon in the centre. Others, male and female in adoration. Two persons looking like Brahmins behind: above females. The carving time worn.

No. 37. A SLAB 6½ by 2½ feet.

At the bottom an inscription of three lines, much time worn, and hard to be copied with certainty.

In the lower square a bo-tree on a stool. Side supporters a chief and his wife; with each a female attendant. Two aerial beings. On a cornice, lions in chase.

Centre Square.

A chariot, or else a sun supported on a pedestal. A man on one side, a woman on the other side, hands held up in adoration. Two kneeling attendants. Two aerials. Flower cornice.

A dagobah, a kneeling attendant on each side. Two aerials. An umbril is over the dagobah.

The inscription, as well as it can be made out, appears to be poetical.

- 1. Muraya etc.
- 2. Nulana ..
- 3. Muchana ..

Native poetry has the rhythm at the beginning of the lines.

No. 38.—A CORNICE SLAB 7 by 2 feet.

Two small lotus flowers, which may have some sexual reference. Two seated ladies or fat beings, of bad proportions; but as intended, as farcical. One has a serpent in front. The snake, or cable, or whisp of straw, above discussed,

here also occurs with seals, or other marks upon it. The slab bears the Telugu No. 76.

No. 39. A SLAB 6; by 3 feet.

Centre lotos flower, and two semi-circles of like pattern; as in other numbers. One large flower unfolding. There are three lines of inscription between the top semi-circle and the centre circle. These letters show some varieties of form; supposed to be later in date than others.

No. 40. A SLAB 6; by 2 feet.

Of like pattern with the last No. that is a central lotos pattern circle, with a circular navel in the middle, and two semi-circles, like pattern well cut. A wavy cornice beneath. Inscription; some letters wanting at the beginning and end.

It appears to commemorate a gift to some ascetic; but as yet the sense is not perfectly clear.

No. 41. A SLAB 5 by 3½ feet. COARSE SCULPTURE, AND TIME WORN.

In the lower square a large dagobah, two kneeling worshippers, having large top knots of hair. On a cornice, three lions in chase. A cornice of flower work, time worn. Over it three chakras, or suns on pedestals, and heads of fish monsters, mouths closed; so as to form merely a sort of ornamental scroll.

The like ornament occurring in another No. leaves it doubtful whether the device be not a trefoil.

There are two small chakras cut on a pilaster, besides one of the two kneeling figures. The object seems to be only religious; and not important.

No. 42. A SLAB 4 by 3 feet. COARSE SCULPTURE AND TIME WORN.

Lower narrow cornice, three lions in chase. Another cornice, time worn. Above it three suns, or chakras on pedestals; and above each an ornamental scroll, like that in No. 41. Here however the appearance seems rather to be that of a large trefoil. Such leaves are not unusual; though I do not remember so large a kind. As the shamrock has a meaning, like the rose, thistle, and lily, so this device may have a meaning; at present unknown. See Chap. 7, where the emblem is probably resolved.

No. 43. A SLAB 5 x 3 feet.

A lower cornice, and three compartments above. On the lower compartment a dagobah closed, two kneeling figures, palms of hands reverentially joined; two aerial beings with some device, now obliterated. On the middle compartment a ram in the act of butting a lion going before, another lion following.

On the top compartment three chairs, or else seats, have an ornamental pedestal. The carving is coarse, and time worn. The only inscription appears to be a rather conventional one of a fruitful season; or possibly three consecutive years.

No. 44 and 45. Two circular staves, which appear to have been fitted into a wall) 4 feet diameter, one foot in thickness: carved on the circular face; one much worn as having been exposed to the weather; the other and finer face in high preservation. They are cut in the usual lotus-flower pattern; the workmanship fair. There are marks of a broken pillar on the inside; the outer side has a socket, as if the rounded end of a pillar were fitted into this sand. This piece bears the Telugu No. 41. It seems to have been only ornamental.

No. 46. A ~~WOODEN~~ ^{STICK} with a central lotus-flower circle, just like the centre piece of No. 39, bears the Telugu No. 2.

No. 47. A CENTER PIECE TO FIT INTO A BASE OR STOOL; lotus-flower pattern, neatly cut.

No. 48. A base to No. 46. No inscription, or initials etc.

No. 49. A STOOL 6 x 4 feet.

It presents the appearance of an oval seat, or very large flower pot, and of the narrow neck and mouth of which present stalks with lotus buds and full-blown flowers; but shaped as in No. 41, which, seen below the seat, on either side, is a pendant globular fruit, like them in No. 41.

Two lines of inscription are apparent; but so greatly time worn as to be illegible; except only a few separated letters.

No. 50. A TRUNK; only a side ornament remains; the body is gone.

No. 51. A STOOL 6 x 3 FEET POLYCHROME WITH ONE LEG, AND SEVEN SMALL FEET.

A large one, like the ~~stool~~ of a dagobah; set of the narrow neck and mouth of which present stalks of lotus-flower buds, with four full-blown flowers. Two large globular fruits hang pendant. The full-blown flowers are neatly cut, oval form, and with two inner circles; so shaped as to typify apparently the female energy of the universe. Some of the *Buddhas* (I learn from Mr. Hodgson of Kipling) have devices connected with that system; though the lotus-flower generally abhors it; though less virilely than in the above device.

No. 52. A STOOL 4 x 1½ FEET, CONSISTING OF TWO TO THREE OR TWO ANTIQUE STOOLS.

The surface is divided into small squares with a small circle between, or other form, inscribed in each square. Two narrow columns, one has flowers and

lions, one the cable, or serpent-like figure of frequent occurrence; but it does not issue from the mouth of a fish, as in other cases.

No. 53. A CORRESPONDING SLAB 2 feet long; the cornice work only differs. It is much time worn.

No. 54. A FRAGMENT 2 x 1 foot the top broken off with side fracture. Ornamental.

At the top small figures seated, and standing, but broken off above the hips.

No. 55. A SMALL FRAGMENT BEHIND THE LAST No. (1 foot by 10 inches) mere ornament; only it has the distinguishing mark of one of the Tirthakaras  the 7th if I remember aright; that is the one termed *Svapna*.

No. 56. A SLAB 3 feet by 1 foot A sort of pillar, flat behind, but cut into three faces in front. In the centre of the front face a circular lotos, and smaller flower ornament. In the navel of the lotos there are very small circles, possibly cut in at a later date.

No. 57. A LIKE PIECE, 3½ x 1 foot: a semi-circle, and half navel, with like very small circles.

On the face of this there is an inscription in the same character as others noted; but worn, either by express rubbing, or by people's feet constantly passing over it; the latter is the idea conveyed by the kind of appearance: illegible as a whole; a few of the letters may be read.

At the end a brief inscription is added, of later date, and other character, in perfect preservation, as if cut very lately. The two first are figures probably 51, the following word is *Credhi* the name of a cycle year, and the next probably the abbreviation for the word *svapna*, being a probable compound of *ru* and *ska*. The letters are small, and very neat, corresponding exactly to the cut of the spurious addition to No. 1; and both doubtless of the same age, posterior to the original.

This character is *Hala Kannada*, and is the same in kind as copied by Col. Mackenzie at *Sivasamudram*, or *Madecosi*, (As. Res. Vol. 9th) and the same with the characters on the monoliths (or *rekhas*), at *Mamallapuram*.

From this seemingly very trifling addition arise conclusions, important in the present antiquarian enquiry.

It was made after the conquest of this part of the country by *Krishna* raja; from the worn state of the other, if not expressly done, it is to be inferred that the other defaced inscription, with its letters, is of much greater antiquity: the cutting of the monoliths at the seven pagodas may be concluded to be of an very great antiquity; not much earlier than A. D. 1500: and by other hands than the statuary concerned in these sculptures at *Anuradhi*; possi-

ly persons taught by them, or workmen employed by them, or descendants of such workmen.

These conclusions harmonize with what I shall have to state in a subsequent chapter, and with an indication given in my notes to an account of Mamallapur in the Madras Journal of Literature and Science.

No. 59. A LONG CORNICE SLAB FRAGMENT; two pieces broken at the ends. A narrow cornice below, broader one above, cut with leaves and flowers.

A large bull with hump on shoulder, drawn by a stout young man with a rope, one hoof rests on the keeper's leg. Another animal without ornament, its jaw rests on a leg, the only part of the keep's remaining; the head of the animal is wanting.

No. 60. A very similar cornice if continued, two pieces 3 feet long.

A man with a rope; before him is a panther, with ornament pendant from the fore bennch; the face is that of a panther—a pair to the headless animal of the last No.

No. 60. A CONTINUANCE OF THE SAME SLAB, OR CORNICE. An elephant, the rump gone. A man holds on a staff; the man's back is shown—right leg broken off at the thigh.

The foregoing parts of one cornice are evidently cut with a view to be seen from an elevation; such as the frieze of a palace, or temple. This further coincides with Grecian art, and strengthens the various indices of that sort, to be found in this Memoir.

No. 61. A TWO-BANDED FIGURE, one hand rests on the hip, one lifted up—seems to have held a lotus stalk, or flower; now broken off. A highly ornamented conical cap; girdle and cloth from the loins; scholastic thread over one shoulder. Flower necklace, ear lobe pendant: an oval as if a glory behind the head. There is a double t'ident, near the head, of the form used in Siva murties.

No. 62. AN IMAGE STANDING ON A LOTOS PEDESTAL. The robe that of a Skandala, in folds or plait, arms broken off, the head gone. Another inferior head of coarse sculpture attached; but not the one properly belonging to it. The piece bears the Telugu No. 87.

No. 63. THIS STONE AFTER MUCH SEARCH COULD NOT BE FOUND. There is a pile of fragments of this kind of marble, without any number on it.

No. 64. A SQUARE SLAB BROKEN. On it is carved a fish of prey swallowing another fish. An emblem sufficiently plain, but of doubtful application.

The natives speak of three fishes as *singalum*, *tiniyalum* and *tini tiniyalum*: of which the second eats the first, and the third eats the second.

No. 65. FRAGMENT OF A CORNICE 1½ x 1 foot. Figure of a man, much worn—part of an ornamented side, having on it much carved work, as if to

imitate the appearance of stone. Part of stone used. A square w/ small dia-
mon, and the sign of the Tū, *Tribhava*, ⁴ ~~4~~ interwoven together.

No. 66. A COIN, and WEIRD-FOOTED FIGURE. An emblem of the
one, as a powerful, curved deva-worshipping it. Telaga No. 46.

No. 67. A small FIGURE, a time-worn male figure, with a ball in
both hands; his knees rest on two female hands, which only remain. Supposed
to be some exhibition, like Chinese feet, or those of *muli jette*, in this coun-
try. At all events mere ornaments.

No. 68. A smooth PILLAR, the usual semi-circles later carved orna-
ment.

Over it a small dagobah with urdhva. Two elephants bearing incense
as offering. Another unknown animal (panther-like) with a band of raised
ridges, is walking; it has no tail.

No. 69. FIGURE, elephant ornaments. Another lotus flower, with
one side flower, one over it top, one opening flower, two buds. Possibly the
emblems of females, in some distinguished family.

No. 70. PART OF A FRAGMENT PILLAR, the back is flat, it has five
smaller faces, on the front a semi-circle carved work, time worn. On other sides,
smaller semi-circles, and figures. A King and Queen seated on the same,
back; their heads broken off. Nothing beyond ornament.

No. 71. FRAGMENT OF A PILLAR. The fracture shows the stone to be
horizontally laminated, the lamina thin, alternately greenish, and white in
color.

A pointed pillar 3½ x 1 ft. and one foot thick. A small semi-circle on the front
face, time-worn; under it an inscription in small letters; the name is hard to re-
ad, other numbers, but in a mass flanking style, and indicating the *Hala Kusmada*
mode of forming round pillars. The letters are worn, and many of them de-
faced. Much care will be required to copy them successfully. I notice, for
the first time, the circle with a dot in the middle, which is *Pelangian*, *Grecian*,
Telaga, *Chamara* and *Graeco* for this. The semi-circle, Pelangian letter often
comes: here with a high flourish over it, the supposed round alla!

Further notice must be deferred to the chapter on the inscriptions.

No. 72. TWO NAME OR A PILLAR, square, with a beautifully cut rounded
chapter, or cornice, dated in the *Buddha* style; broken into fragments. This is
not Indian, but Grecian; architecture.

No. 73. FRAGMENT OF ROCK STONE, and upon it a like chapter or cornice,
rounded smooth, made a circular socket for the foot of a pillar to fit into it.
More than one instance occurs of a pillar rounded, as a socket to fit into such
a socket; the fillet, and cornice are Grecian in style.

No. 74. { FRAGMENT OF A PILLAR (a *loya stambha*). Octagon in shape, with delicately carved flower and figure work, on the different faces. Parasite plants, lotos flower, sacred fig-tree. One end is sunk into the ground on the lawn, in front of the Museum, the fractured end has its vertex about 7 feet from the ground. This first attracted my attention; and especially from seeing that it had a short inscription, in letters very similar to those on the *stambha* of Firoz-shah, near Delhi. They are of later date; but seeming of older, and simpler form than other letters of like kind, on other numbers: The two last letters being those which the late J. Prinsep, Esq. rendered *danam*, I so read them at first; but doubt first began here, as to Mr. Prinsep's rendering. The inscription has no place in the Madras Pandit's copies, and *soi disent* translations.

This is my reading of the inscription.

-*tahamu petantu-papa tahamung lapli tahamu chatitaaegattayam.*

Pillar raised on place of the burning, accomplished *lose*.

Monumental pillar for some one, name imperfect.

No. 75. (Telugu No. 16). A SMALL FRAGMENT OF A CORNICE; a few small figures quite unimportant.

The piece bears an inscription. (The original letters cannot be printed; and a few are not yet decyphered. The sculptor has given his name as *Râma*, with a prefix.)

No. 76. FRAGMENT OF A CORNICE, lotos-flower pattern. Above it a naked man, on a large horse-elephant. Above it monkeya: one holding a vessel, and the peculiar emblem of frequent occurrence—cable, or straw; but it is here so shaped as very possibly to have some emblematical, and sexual reference.

No. 77. Fragment about 2 X 1 foot, the figures wholly defaced.

No. 78. A small broken fragment, (Telugu No. 82.) Seems to have been part of a cornice: two lions chasing a deer, and another beast.

No. 79. A SLAB, which represents an ornamented flower pot, lotos flowers issuing from the top, some full blown with three buds. Probably a family emblem.

No. 80. A FLAT SLAB, plain outside, and rounded in a semi-circle at the top.

A figure, as supposed of *Padmavati devi*, seated, well carved. The position is that of Buddhist figures in *sepas*, but having a bowl for food in the two front hands; two other hands held up, one of them has a string of beads; the other one (the left) holds a small vessel. On the side, near the right hand, a lotos in bud only, to signify that this deified devotee was always a virgin. The figure is seated on an open lotos flower; but that is common in images of

Lakshmi and merely designates the negative power, or female energy of the universe.

This statue bears a high rounded cap; an oval glory behind; an umbrella over head, emblem of great dignity. Two very small figures, seated in *topas* in places of dignity, over the two raised hands of the statue, representing *Jinas*, or else *Tirthakaravas*, a sort of demigods, or deified mortals. The work is elegant, and in good preservation.

No. 81. A SMALL IMAGE OF A *Boudhika*, or *Jina* in *topas*, or doing penance

A dagobah behind; over head a small canopy; ornamented with the head of a beast, sometimes called *Filli*, sometimes *Singhas*. There is a fabulous beast, thought to have been more dreadful than a lion.

No. 82. (PAPER MASK ONLY LABELLED DN.)

A small square pedestal, with an altar guarded, and girded by a serpent: upon the altar are two footstools of *Buddha*. Two prostrate votaries, and one seated, have been deprived of their heads (as if in scorn). There is wreath work, with animals underneath. The whole is blackened, through butter oil, or other material poured over it.

No. 83. A SEATED *durya* or *Adhi Rour* HANDED: one holds the ankus or elephant hook, the hands, and legs are broken.

I am guided by the number; but this image belongs to the rival system: the party that overthrew, and destroyed the *Jainas*, in the vicinity of the river *Kristna*; see 84, duplicate 11 and 86, 90.

No. 84. A WARRIOR, sword in hand, and kneeling, is struck by a five-pronged *sâla*. A standing female figure behind holds a choory (or ox-tail fan) lifted up to her left hand. An indistinct flower, or *chakra* in a place of degradation, the lower left-hand corner. This seems to be an emblem of the destruction of the *Jainas*. A trident would have designated *Saiva* power; but the five teeth are more strongly expressive, as the *Saiva* emblem is *panchâshashra*, five lettered. The *Saivas* under *Gangapati*, and *Pratépa Rudra*, destroyed the *Jainas* in the locality whence the sculptures came. There was a duplicate No. 11, which, after having described, I directed to be omitted. On reconsideration I insert it here, as connected with the above No. 84.

Duplicate No. 11 of coarse granite, does not relate to the other Sculptures; it is Brahmanical. A small figure of *Vira-Bhadra* (a vindictive emanation from *Shes*) with four hands. In the right front hand a sword; behind it a hand with mace or club; left front hand holds a platter or cup. The hinder one holds a *sâla* or trident (*Saiva* emblem).

In the right hand, lower corner, is a small seated figure, holding up the legs of a figure overthrown.

No. 63. Has two axes or worn. Such being the case I take permission to add two flat slabs about a foot square, of brownish granite, both fractured. Each one has a smaller engraved square (one end marks out in, not in square), and among the marks are Chinese, or Mongol, or other characters. I would not hastily term them Assyrian, or Babylonian; but they certainly have the well-known perpendicular, and triangular side lines, such as are published by Layard, Hawkesworth, and other writers.

No. 64. A SMALL STONE CONCRETE object, a highly ornamented sickle, in which a figure is seated on an inverted lotus flower (the *Jinas* overthrown). Very large Brahmanical thread, over the shoulders; left hand holds a string of beads, the right hand is over the head with the thumb, and forefinger pointing on the vertex; where according to the Puranas the soul is located. Cap on the head Brahmanical fashion. This, as to material, and meaning pertains to Nos. 62, 64, 65.

Nos. 67 and 68. These Nos. have been very recently (April 1886) painted on the base and bases on the base; which bases were without numbers; and which I briefly specified in default of No. 6.

No. 6. (Bases allied). This number has been found to be given to an image of granite (like material to No. 6) a female figure seated; in which a larger male figure (without any No.) is a pair. Both figures hold an inverted lotus flower; the male figure to right, the female figure in left hand; which is the only mark of identifying with either *Jinas* or *Pashupatis*; may be the latter. The rest of the female figure is a rough block with factored for the right foot, the left foot is raised to the seat, and the left elbow rests on the left knee; the right hand rests gracefully on the right knee. High conical cap; very large ear drops, with concentric circles. Breasts rounded, and very prominent; bound by a narrow, and embossed band. Garment from the waist to the neck, only faintly sculptured.

There is a large figure of *Vishnu*, and a smaller one of *Lakshmi* in the base in front; which, in material and style of sculpture, harmonize with No. 6 and the connected male figure. As a guess I should say the two last designate *Ganesha* and *Rishabha*, considered simply as man and woman; though both have the double-god and goddess (or sometimes superhuman) indicated, resting the distinguishing tokens of *Vishnu* and *Lakshmi*. The sculpture is good; but not Grecian.

No. 60. FRAGMENT 2 of 1 rock. Telaga No. 71. A dogfish, and figure seated over it; their bases are plain.

No. 60. A SMALL STONE CONCRETE object. An ornamented ark representing some Fort gateway. A warrior goes back with helmet, holding a drawn sword, a dagger to shoulder at his pectoral. The horn is badly cut, disproportionately large, with big middle, and heavy looking ornaments.

Though the material is different from Nos. 83, 84, 85, yet it is of hindred workmanship (any thing but Grecian); and it appears to tell the same story; that is the overthrow of the *Jainas*, through the artifices of *Brahmans*, by the *Suire* king *Pratapa Rudra*, or his predecessor *Ganapati* *dias*. I suppose the said Nos. came from *Amaravati*; and, if so, such is the legend they visibly bear; tallying with the record of history.

The description so far (which I have found somewhat obscure) relates to marbles, and sculptures which to the best of my information, were excavated from a mound, or heap of rubbish, under the directions of the Honorable Walter Elliot, Esq., then Commissioner to the Northern Circars, and by that gentleman, transmitted at a great expense, to Madras; with an ultimate view of presenting them to the Court of Directors: a result still likely to be accomplished. By circumstances, not within my knowledge, the marbles remained for some years, in front of the College. My eye had rested on them almost daily; without giving them a near inspection; being deterred by two very common statues, on coarse granite of *Vishnu* and *Lakshmi* (noted above) which had an undue prominence given to them. For better preservation, as I understood, the whole were removed to the Central Museum; where I first studied them, with wonder, that I had never carefully looked at them before.

The top attracts the gaze's view,
While modest merit walks unseen.

In addressing the Government with a view of having drawings of them taken, Dr. Balfour remarks in a parenthesis "there are cinety of them."

These ninety have been attended to by me, according to my engagement.

There are others since arrived (during the month of April) from Masulipatam; which may be more fully adverted to hereafter, when the arrival is complete. These appear to include the slabs which first attracted the notice of Major Blackenby (As Res. Vol. 9.) with several others since dug out of rubbish. They were seen, and ordered to Madras by the then Governor; briefly described by Doctor Bentz; and are those alluded to (I believe) in a following extract. The surface of the marble in these is from long exposure, and probable scouring, of a lighter tint, than those before described by me; but, with the exception of a piece or two of a greenish cast.

The sculpture is such as would attract a superficial observer; but as records, they seem to me, with one exception, of less value than those described. Until the whole have arrived, and the inscriptions have been copied, and the sense of them made out, a decisive opinion would be premature.

As regards the nature, and intention of these tablets they appear to me to be mainly one in design, or object, with the tablets, on like material dug out of the remains of *Konungashik* and the *Birs Nimroud* by M. Botta, Layard, and others. They are, like those, hieroglyphical, emblematic, commemorative.

They seem also to have been inserted into the walls, or ceilings of a palace; or made ornamental to porticos. A few might have been placed in a dagobah, or temple; but I doubt if such was the intention of many; even so all probably, having a religious reference, have not always been allowed in churches. The attentive reader will have seen that some pavers, whenever placed, carry a degree of luminescence (it might be added luminousness) with them; and this feature is more marked in a tablet or two of recent arrival. They indicate a state of manumission unknown to Europe; but they are faithful records, and the tablets stamp their value, in connection with artistic skill, and highly curious inscriptions.

As to the material, on first looking closely at the broken pillar No. 24, in company with Dr. Dalberg, I asked what probability if it was magnesian lime, stone. He replied in the negative, from its wanting the whitish tinge of that kind of marble. My highly esteemed friend has yielded me a reference (a letter 18th January 1854, before quoted), from which I make an extract, and which close this chapter.

Doctor Malte-Brunn (Trans. of Geol. Soc. 2nd series, Vol. 8, part 2d, page 222, quoted after describing various other rocks, and "slag slate formation," which he rather designates "magnesian limestone," adds:

"The limestone is a compact rock, but the strata are usually thin, and are often intersected by vertical partings; a circumstance which frequently facilitates its use in ornamental architecture. Its most common colour is a light blue, passing into black; but it occasionally occurs of a nearly pure white, and affords an admirable material for base-reliefs. On this stone the finest sculptures of the ruined city of *Ankor Wat* are executed; and for durability of workmanship, they have perhaps never been surpassed."

CHAPTER IV.—ON THE FIRST DISCOVERY OF THE MARBLES, AND MATTERS PERTAINING TO THE NAME, AND SITE.

In the year 1841, and in the course of his duties as Surveyor General, Colonel (then Major) Mackenzie based of sculpture in the neighbourhood of Oudal; with an indication that there were probably others in kind. The account is contained in the original quartz edition of the Asiatic Researches Vol. 4, from pages 278 to 279. In consequence he determined to call at Ankor Wat, in order to inspect the recently found antiquities there. He left Bhamapatan very early in the morning, and went along the north bank of the Krishna river. At day light the portage was to the bed of the river, and avoided the opposite bank by circumlocution. The Chhimpally Comptroller had lately built temples there. Beyond the town was a circular trench 20 feet wide, 12 feet deep; so much having been dug into a mass of brick work: the blocks of large dimensions. In a ditch was a white slab broken, with figures in relief; three or four other like slabs were on an inclined position. Sculptures

were only partially visible. Some description is attempted, but erroneous : the Major having mistaken a do-tree for a *lingam*; and the drawing given is incorrect. Another fragment was found, with part of an inscription : a few of the letters given are correct, and legible; but, as a whole, either badly copied, or badly engraved. Another slab was met with, having two compartments; one representing the attack of a fortified place, and the other four figures of men at their ease : this slab was made to serve as a roof, over a small *Nîra mandapa*. A few other figures are noticed; and on the opposite page, without any description, is given a plate from a sculpture and inscription at *Sresengudi* or *Ardeasi*: the sculpture a horse and foot warrior in direct collision. An inscription is over head, three or four letters of which are like in kind to the *Amaravati* sculptures; but the whole merging towards the *Hale Kannada*: the copying, or engraving is not to be trusted. In a note Major Mackenzie adds that in 1801, Mr. William Brown had made some further discoveries of sculptures, inscriptions &c.

The Colonel instituted other enquiries, and excavations, at a later period; and published an account of his proceedings; but I have not been able to procure a sight of the work: nor is it of consequence. It was natural that a hasty visit, curtailed by exposure to the sun, should lead to endeavours with better means, and appliances; and the results being tangible, the *modus operandi* may be dispensed with. I saw the head of the younger Menicon in the British Museum, before I read any thing of the difficulties of conveying it to the Nile: and read the account afterwards, without much interest. In like manner, sculptures from *Amaravati* were brought to Masulipatam by Mr. Robertson when Collector of the district; they there excited attention from Lord Elphinstone and suite. The Honorable Mr. Elliot, at a later period, visited *Amravaram* (or *Amreesti*), had further excavations made, and slabs transmitted at great expense to Madras; intended for the Court of Directors in England. Those formerly in Masulipatam have been sent down, by the present Commissioner J. Goldingham, Esq. and have also found their way to the Central Museum.

The matter was at first quite new to me. I had not just then the information conveyed in the preceding portion of this Chapter. I was disposed to consider that the correct name was *Amreesti*. I have since found that Wilford gives this as the true name of the capital of Ává; which has since rejoiced in the orthography of "*Ummespooram*," the capital of a *Buddhist* country. What is of more consequence, I find Mr. Sterling in an able article (*As. Rev.* Vol. 15, Art. 5.) expressly uses the word *Amreesti*, as the name of a capital town on the *Krishna*, concerning which he was unduly sceptical; for it is the very place under consideration: and I have since also found the like orthography in one of the Mackenzie papers in Telugu, examined by me. However having found reason to doubt the accuracy of taking the Sanscrit as a basis of

interpretation of inscriptions, such as will hereafter occur to be noticed; and finding some seeming confirmation as to the spelling and pronunciation *Amaravati*, I next thought of the Magadha-Makhi, or *Pali* of Ceylon, as the possible basis; and—without then looking at the first volume of the *Silasavu* by the late Honorable Mr. G. Turner, for a sketch, in which the Magadha-Makhi is termed the primal language, my eye rested on a page² in which several names are specified, and two of them having this same termination with Mr. Turner stating that the *Pali* is rather pronounced *a*, and so he always writes it. The name *Anuradha* becomes tolerably clear. I presume that the *Anuradha* possibly might be *Anurita*, a circuit or district; rather than *anu*, commonly allied to names of distinguishing females. Hence the *anu* is equivalent to the now common word *parvata*,—*peyan*; or may be equivalent to the *parva* of Athens, or the *parva* of Roma. *Anurita* is *anupaya*; and hence the word *Anuradha* appears to mean *peyan-anupaya*. Should *Anuradha* prove to be the true name, then the *Pudukkottai*, it must be taken as a female personification.

In the paper above referred to, Colonel Mackenzie uses the word *Anuradha* and *Anuradheesu*: the first means *Anurita town*, and the other name arose from the *Brahma*, at a modern period, having built a temple to *Brahma* with the title of *Anuradheesu* or land of *Anurita*. Colonel Mackenzie's main authorities, and sources, were *Sann Bashiness*; a circumstance which I have found it useful to bear in mind, in the process of my investigation.

My first looking for the site was in a book and map published by Pharaoh and Co., in which I made out a likely town, though evidently split. On enquiry, in a unpeopled quarter, I found I was right, or nearly so; and hence my researches, among old books at the College, were directed to the neighbourhood of Gantot; and to the former Chinnampatti district, or township. I need not be particular as to some disappointments; but ultimately I met with more encouraging success. Enquiring of an aged friend, who had travelled much in that neighbourhood, *Kondalur* was mentioned to me, as having an ancient fort, on a hill, and very curious buildings. This was a useful clue. I found that a class of the Mackenzie papers began with that locality; and incidentally there will be occasion to state some matters concerning it. In the same book my eye rested on the word *Anuradham*; and, without entering into details philological (as to local exceptions of names) I had no doubt this was the place in question.

It is followed by an account of *Palki* pedestal, and between the two would seem to be situated the *boung*, or *tumulus*, whence these marbles were excavated. The following is a translation of the brief reference:—“Near Pudukkottai just across the hill boundary to the north-east boundary, there is a locality where se-

² Page xxx. Introduction.

dently many *Saiva* shrines. In the time of Paddi Raddi gava, and during the *Karnataka* government, the *Saiva* used to be. Wherupon, that place became a very busy. Afterwards the *Saiva* people got the rejected offerings of the town to the northward of the old bazaar, a quarter mile (less than a mile) distant.

" East of this town they established a granary for corn, dug into the soil bazaar, and it became a very large storehouse for corn. Afterwards some people went out from *Saivapura*, and constructed a *gopuram*, or tower on the spot; which came to be called *Paddapadala*, or great granary.

" After the English conquest of the *Karnataka* people, it became a taluk, and was given to a Jagir *patron* *Makunvala*."

It is added that, at a later date the *Congress* built a fort in *Banavasi*, under the title of *Anantara Durga Kirti*; and another class of *Congress* built a temple to *Pichika*, under the name of *Vira-pipe Banavasi*.

Whidam Deekha "Kodavalli district" (converted, in the fluctuation of human affairs, into a *Subdistrict*) pointed out, as to locality, with sufficient distinctness.

From a larger, and better map than the one before alluded to, I have since letter made out the localities specified. *Kodavalli* is a short distance S. W. of *Gauravari*, and *Dharmatti* is about N. N. W. from *Gauravari*, on the south bank of the river *Krishna*. A short distance due north, beyond the opposite bank, is the fort of *Onakegallu*. The *Dharmatti* must be distinguished from another town of the same name (spelt *Dharmattu*) S. W. of *Hegdepur*, and at some distance from a branch of the *Gauravari*; with which place a distinguished literary in *Bengal* confounded it; though retaining the site as the *Krishna* river. A place named *Dharmat Kote* is not far from the site of our *Dharmatti*; and its construction, even northern fort, I had ascribed to the *Puras*, who finally anticipated the *Vijays* from that neighbourhood.

Though reading Col. Mackenzie's own account of his further proceedings, as before stated; yet I have met with the journal of the individual employed, named *Amara Rao*; and as this journal comes within my own special cognizance, and is an additional document, it is better perhaps than abstract of the Colonel's account, had I met with it. In the book No. 44 of Telang documents of one class, his journals are in transposed order; which it will be best to rectify in my notes.

He acted under the immediate orders of a gentleman, whom he simply styles *Hamidion* papa. I think he may have been a gentleman of the Civil Service, or very possibly an Assistant in the Survey Department; and I will take the liberty of substituting Mr. Hamilton, for the writer's native term of

respect. The journal is from the 1st January 1817 to 31st May; but I shall indicate the matter of any interest summarily; and only translate verbally two passages in April and May.

At the commencement of 1817, he was occupied in preparing an account of Dharaṇe Cots and Dipala Diana, another name for the heap aforesaid. He began to copy inscriptions in Teṅgu, with Sanscrit *sloka*s from a pillar in a porch at Amerīvaram; bearing as it would seem a weathercock, and finished doing so by the 4th January. Next day he took off an oil-paper impression of a newly found pillar at Dipala Diana, and sent the copy to Mr. Hamilton. The day following he found in the porch at Dipala Diana three small stones, white, red and green, and shewed them to Mr. Hamilton, who told him to take care of them, and remit them to Madras. On the 10th January he received orders from Mr. Hamilton to mark the locality of Amerīvaram, as to boundaries, with flags; which he did very carefully; naming each spot, and extending his marks to the banks of the Krishnā, including the Dipala Diana.

At the direction of a gentleman named Scot he wrote out the legends of Nandi-garām; and, up to 23d January, also visited three villages specified. On the 24th he forwarded copy of inscriptions, and the above three gems (?) with matters of account to Madras. To the end of the month he was engaged, with the village accountants, in writing out an account of Dharaṇe Cots. I suppose it to be the book which I looked over with care, but found it to contain mere accounts, and boundaries.

At the opening of February Mr. Hamilton ordered him to be ready to write out the boundaries of Amerīvaram. On this account (with a statement of festivals of Amerīvaram Śoṣi included) he was occupied till the 15th; on the 16th he had a large white marble slab lying at Dharaṇe Cots carefully scoured, and whitewashed. The two following days he copied off the inscriptions on it fully; and gave the transcript to Mr. Hamilton, who said he would send it to Madras. On the 20th he sent his account of Dharaṇe Cots to Madras. Thenot to the 23d he was engaged with his notices of Amerīvaram before Mr. Hamilton; and up to the 29th with his notices of boundaries &c., of the pargannahs of Condapelli and Bassanada.

I do not see any account for March: the diggings in April were important; and I translate his brief account of them verbally:

"Mr. Hamilton having stated that there are a goodly number of marble slabs at the massape of Dipala Diana, he directed me to take them out, and place them on the open plain; which accordingly I did, by employing two tank diggers for the purpose. I sent word of the circumstance to Mr. Hamilton. From the 2d of the month up to the 23d, as many as ten slabs had been dug up, and placed as directed. Mr. Hamilton saw them. From the 23d to the 30th other four slabs were taken up from beneath the massape (porch or perhaps

English). According to the Government order these were all placed separately (or apart) : I gave corresponding information to Mr. Hamilton."

The later seems to have ended with the month ; perhaps the expense was deemed an object. From the 1st to 7th May nothing of consequence occurs. On the 8th he writes :—

" According to instructions from *Zachnappa* (Colonel Mackenzie's *fatihnam*) I sent to Madras two of the above mentioned small stones (or gems) and also one perforated coin." From the 8th to the 11th he was occupied in examining, and writing down the boundaries of *Osundapalli* and *Brennanda* pargana. On the 12th he received a letter from *Zachnappa*, dated the 8th ; and notes that he attended to the instructions as required. On the 13th five small red stones, and one small black stone, with three small white stones (" like like ") in all ten stones, with ornaments of coral, and other expenses, were forwarded to Madras ; the number of them being then at *Anantapur*.

 The 14-30 chits so numbered are probably those taken to Robert's pitch, to whom the market place ; and now, very recently, (April, May 1864) brought to Madras. There are of them about that number ; and some notes of them is referred to a supplement. One of them seen by Major Mackenzie in 1851 was taken to Calcutta ; and according to an incident noticed by the late J. Prinsep, Esq., " now forms a principal ornament of the Society's Museum," that is the Museum of the Bengal Asiatic Society.

From references to the judgments of those who think, with considerable reason, that old inscriptions on stone or copper, are more trustworthy than copyings of old books, or oral traditions, I next advert to a book No. 20, which contains copies, or translations (in the Telugu character and language) of inscriptions ; including twelve of those above mentioned, as taken by *Anantapur*. They are numerically entered in the book ; one of the latest date being placed first ; but I have put them in chronological order : one of *Abhiramam* denoted by S. 100, or S. 1.

1. S. 100—by *Dika* *Maha* raja.
2. S. 102—by *Chikka* *Maha* raja.
3. S. 104—*Mahadeva*, gift of ninety-six small bangles to *Niyogi Brahman* as mordi ; copperplate inscription.
4. S. 107—*Pulasthi* stones ; *Vidya* *Sivaram*.
5. S. 110—*In Mottevaru and Pithapudi* by *Dika Raya*, *Dharma* king.
6. S. 114—Gift to *Mahadeva* by *Kondepudi*. —
7. S. 121—by *Zachnappa* raja, gift of a hill (pancham giri) for a village, and *Sathyam*.

- S. S. 1387—by Chennas reddi to *Ambarisava devi*, gift of land for ritual service.
- S. S. 1387—by Malaiya reddi.
- S. S. 1389—Draus reddi, or *Purusha reddi pilla*.
- S. S. 1390—by Madhavudu bhatta devi reddi, who gave *Pura patana*.
- S. S. . . —*Kannu raya* and *dharma raya* and *Lingappa raya*; they gave 8 hundreeds of grains in free gift, for the daily service at *Ambarisava temple*.
- S. S. 1447—Gift to *Mandalevara* of fifty-five bhadras, and daily one measure of better-oil.
- S. S. 1448—by *Krishna raya*.
- S. S. . . —by *Krishna raya* to *Brahma Makkha raya Paramanayya*.
- S. S. 1449—Ghanta Pura raya built a mosque (or dhowri) in the *Bhadrak* state country, and enclosing it with 8 bhadras (80 measures) of land, gave the same in free gift (except from tax) to *Firoza papa*, an ascetic.
- S. S. 1476—Gift to *Brahma raya raya Paramanayya*. *Jeeva devi maha revali* and pupil township in *Kadapa* principality; by *Sri Javva papa* (possibly *Pratapa reddi*).
- S. S. 1501—Gift to *Kannanatha devi*, the word *Padmanabha* also occurring. The last is a name of *Parvati*, the of *Lakshmi*, and applied to a goddess of the *Devas*.

Of the two first in order, it may be best to give a translation from the book No. 20.

This is next to the time of *Holkar* *Shah* (at line 400), that is to say in *Brama* year, in *Ayudha* month, in the *Shukla* (dark half lunation) on Friday; *Ghanta Purusha* made allusion to *Ambarisava devi aryan Mandalevara* possessing houses of the three worlds at *Ambarisava* her village; *Dewa Raja maha revali* gave the charity thus recorded (in v. 16):

"In the country of *Kadapa* *Makkha*¹ *Vengi* *Premam* to *Ambarisava devi* from a field for dry grain, he gave three letter (i. e. 300 muzrai) to the value of one muzrai money as world purchase if bhatas as a free gift. (I prefer that *Bhatas* made of rendering to my transportation for the sake of eloquence.)

¹ See Vol. XII. In the *Chitrapuram* *Shawari* (verses quoted) *Adigpati* *Partha Chakka Bhakti* records in the original series of *Ambarisava devi* he gave an offering (in v. 16)—"To the value of two hundred of grains to *Abud* son of *Ambarisava* *Pandita* (the ruler of this land, to his children and heirs in perpetuity). Offered by a *Bhatta* after decreasing the price of 100, as any one that might inherit the said gift."

Now, as regards these two, it may be inferred that the givers were *Devas*. There is a two-fold spelling *Brahu* and *Bram*. A very willing work in Telugu

writing, being omitted, would cause *Kines* to read *Soma*. Somewares would seem to be the word, and it implies worship paid to the moon. There is a trace of this homage on one of the sculptured tablets. *Kesava reja*, and *Sesuma reja*, in another place, are names which I think will be found on the epigraphs of the marbles. I take them to have been *Jainas*. As to the inscriptions above S. S. 1000 they appear to indicate the ascendancy of *Brahmanes*: one only S. S. 1103 being doubtful.

But a question arises as to genuineness, and orthography. We have seen that *Anced Rao*, took copies; the impression on oil cloth (or paper) might be trusted. Copying by hand, or by sight, would have claimed a being compared by some second person. If the older inscriptions were in the letters cut on these tablets, I doubt any correct rendering.

Colonel Mackenzie's *Brahmanes* made use of the *Grahatika* letter as a key; but that will not serve all purposes; and has, I doubt not, caused great mistakes.

In the Journal of the Asiatic Society Vol. 6, No. 63, March 1837, Art. 3 some brief notice is given of the place, and sculptures; and fac-similes of two inscriptions. It is in this article that the oversight, above adverted to, occurs — "Antiquities at *Amravati* a town in the Berar province, situated on the Krishna river, to the west of *Nagpur*."

As to the shorter of the two fac-similes, the letters are rudeley formed: most of them can be identified with letters neatly cut on the marbles, and some are confused; but I would vouch nothing for such a transcript. The other larger one is in the *Holg Kannada* character. Of course the language is the ancient form of Canarese; but it has been tortured into Sanscrit by *Pandits* and the Rev Mr. Yate, and a "modified transcript" in *Nagari* letters, and eloquent language given. The translation is, and must be *iosa*; that character was not introduced to that neighbourhood, till after the subversion of the *Jainas*, and any supposed reference "to the foundation and endowment of some Buddhistic institution, by the monarch of the day" must be a hasty assumption.

A few lines of local descriptine may here, with propriety, be quoted:—

"The majority of the sculptures of *Amravati* seem to belong to a magnificent dagobah or *Buddhist* shrine; but there is an admixture towards the end of the volume of objects of the *linga* worship. An accurate map of the town is prefixed, whence it appears that the ruined dagobah whence the relics are taken was on a mound of 150 feet diameter, now converted into a tank. It is called *Bipaldiana*, (translated by Colonel Mackenzie "the mound of lights.")" — J. A. S. vol. 6, p. 218, art. 8.

"The next point will he to refer to book records, for such traces as have been found in them of *Jainas* in that neighbourhood; and of their extirmination.

CHAPTER V.—CONTINUATION OF ABSTRACTS AND TRANSLATED EXTRACTS FROM MACKENZIE MSS.

There is a remoter connection of the present subject with the *Gajapati* power at Cuttack in the province of Orissa; which I defer tracing just for the present; and a nearer relation to the *Ganepati* power at *Eka sila negarasa* (Sanskrit name) or *Orangakula*, (corruptly *Haranakal*) intermediate between *Amravati* and Cuttack. I find also that the political site of *Amravati* was known as *Dherana kota*;^a though it does not appear that any fort, worthy the name, existed, till an earthen fort was thrown up by a conqueror, to hold the country in subjection. By means of this term *kota* (fort) I arrive at some appreciation of the state of things, while the place was held by *Jainas*. The old *Tondamandalam*, around us here at Madras, bounded east by the sea, south by the *Palar*, west by the ghauts, north by the *Pennar*, was anciently divided into sixty-four *kotas*; and the country was inhabited by *Jaina Curnumber*; whose occupations were mainly pastoral. *Amber*, near the western ghauts, is the only one I know of that ultimately came to have a real fortress. One of those sites I have repeatedly inspected: it is a sorry third, or fourth rate village near the large town of Trivalore; and without the slightest traces of any fortification. But the chief one of the sixty-four stations, was *Puravur Kota* beside the Red hills. In that neighbourhood between *Erasamalai palliyam* and *Canyupattur* there are two sides of a large quadrangle, looking like the half of a natural fortress. In that neighbourhood there was power; and a deadly, long continued struggle took place before the country was conquered. The Mackenzie Tamil papers contain vestiges of very sanguinary affairs in other parts of the said *Tondamandalam*; they have also intimations of like people, and like rule, indefinitely beyond the *Pennar* northward. My present researches have been among the Telugu papers; and these are less definite, with regard to the exact status of the *Jaina* raja, or tenantry of whatever kind. It is difficult to suppose them to have been a warlike people; yet the sculptures tell a different tale; and they must at least here have been mixed up with warlike operations.

I find that there is one and the same tale, concerning a king of the *Ganga* famous at Cuttack, and the most ferocious of the *Ganepati* at *Haranakal*. However it may be best to waive the more remote, for the present, and to take *Haranakal* for a starting point; thence descending downwards.

The Manuscript book No. 22, in Telugu local papers, received much attention from me, when analysing the Mackenzie MSS. some years since; and a brief notice, in my analysis, as to the *Jainas* there induced me again to inspect the book more closely. The first site of power was a hill named *Aama*, and the founder is termed a *Förder* or *huntemao*; which, in the style of those

^a Which may mean either "fort of *Dhera*" or "earthen fort."

paper, is equivalent to Cremaster. I have translated an extract concerning him and his son —

" *Karma dev raja*, his son *Aramada* with *Najapati* and *Gangapati*, these four ruled for a period of 170 years, or *dusasavadas*. About that time some *Jains* came to that place; and on a hill, called by them *Pashupati*, built a temple, putting into it some images; those of *Pierre* cattle, and other *Upadikas*. The goddess named *Pashupati* is deemed¹ to be connected; and the other images there were *Jain* in kind. Some images were also cut out from the rock of *Anasa* hill.² It was *Jain* place; and the *Jains* there acquired *asceticity*."

A change of property to the *Kakatya* race occurred; and the chief emperors of that race were and conquests; alternating between them, and the rulers of *Cuttack* in Odissa. They are foreign to our present purpose; but the following extract occurring farther on, than the last one, is relevant:

" To the south west of *Anasa* hill on the hill, named *Pashupati* in the temple of the goddess, built in a rocky situation, there are a great many *Jaina* images. Besides them, in the temple of *Pashupati*, there were images connected with the *Jain* way. Before the image (*id*) in the lap of the said goddess the people professed the *Jaina* religion; and the image of the said goddess was an object of ritual homage (*yaga*). Afterwards, when (*id*) the *Jains* had left the *Brahmanical* mode (*yoga*) there to the goddess (*id*) *Pashupati* they needed not to change the name, as it would apply to *Lakshmi*. At present in that country, and on that hill in particular, there is no one proferring the *Jaina* religion. Opposite to the face of that goddess there is an upright black stone; and, on the four sides, are carved *Jaina* images, and proofs of *Pashupati's* virtue."

In the course of time *Kakatiya* *prabhu* raja was killed, by his son *Rudra*, through a treachery; and the son of this *Rudra*-ruler was *Gangapati* raja. He had sustained a reverse from the *raja* of *Dewa* girl (*Dwipati*, *Dwarkadasi*) and his uncle was slain. He recovered the war; captured the *Dewa* girl ruler; and further honoured the latter by taking his daughter to wife.

That *Dewa* girl ruler probably professed the *Jaina*; for inscriptions in the course of *Effera* are in the same character as those on those *dammar* marbles; and much of the statuary is *Jain* in kind. Being relieved of apprehensions thereby, this *Gangapati* raja (who seems to have been a bigoted *Jaina*), proceeded as stated in the following extract —

" The son of *Kakatiya* *prabhu* named *Gangapati* raja waged with those heroes of the *Pandavas*, and overthrew (as dispersed) them. Having

¹ No doubt of it whatever.

² Some of the writers are very dilute as to any allusion of daughter.

³ Root, granules.

These tilings (as to the excess of his troops) he greatly rejoiced; and thereupon thinking that the external enemies of his kingdom ought to be屏ed, he determined, after some consideration, to demand of the Juna Brahmins, whose temple and worship were upon the Aravali hill, to come to a public disassembly; in order to test the strength of their ordinance, and their skill to defend it; enquiring also into the nature of their (ordained) religion, and their ability to dispute. On being so commanded their (caste) doctors ran away; and he despatched against them.

Thirty-six Arava (battle) temples, by his order, were deprived of the well-ritual banners; and of the people some were cut up by the sword, others were crushed in oil-mills, and some others were driven away from the country; or, in various ways thrown into disorder and confusion (plaster mounds). The *Devaraja* (Brahman) who remained acquired many decorative banners; and, with high gratification, Gangapati raja gave to those sons (pejars) very many honorific dresses, and various kinds of jewel ornaments."

There was besides the more usual gift of land and villages, compensated or measured after the measure, or right of the former holders. The book (No. 52) whence the preceding extracts are made, gives the death of Kalash ruler, and succession of his son Gangapati raja in Bal. Sac. 1160 A. D. 1186-7; but a memorandum of grants in another book (No. 46) in the style of an inscription gives Bal. Sac. 1097 A. D. 1146-8. The accuracy of dates, in these papers cannot always be depended upon; and to state either 1160 A. D. for the flourishing of that master (one of several others about that period) may suffice. The said memorandum, or inscription, purports to be in the years of Bhima Sri Trividhava Chaturvarti Bhima rājya rāja dīvara. Pīyusa rāja, or "right fully sacred successor of the three (central, territorial, inferior) regions, the prosperous king of kings, the divine conquering king"—such is this world's usual style as to its chief monarch!

This illustrious one is Bal. Sac. 1097, in the cycle year *Brahmavardhi*, in the Bhadra pda month the dark close of a lunation, at the meridian time of a solar eclipse, gave the master Brahman, ascendant by traits, the entire rights of Barwani villages, including expenses for various temple images, etc to near *Kundari* (or *Kundari*). The great king Bhima was associated with him in this gift; supposed to be the beautiful king of Deo girl, now his father-in-law.

The aforesaid book (No. 52) states that Gangapati raja had no male issue; but only a daughter named Bhima, whom he married to Pīyusa Bhadra rāja. He is stated to have ruled 60 years, and to have died Bal. Sac. 1160 (A. D. 1186-7) giving 9. 9. 1112 for his ascension (pages 8 & 9. 1128). His widow Bhadravati devi succeeded the regency; and made over the kingdom to her daughter's son (grandson of Gangapati) whose name was Pīyusa Bhadra, whom

he became sixteen years of age. This was a sanguinary star of portentous import, which set in darkness; and soon after the glory of Warma al passed away.

Before entering on details as to the renowned destroyer, as his name signifies, I have thought it well to take a retrospective glance at the contents of another book (No. 5); which, from an early period, comes down to him, and his proceedings at Dhāraṇī kota. The writer professes to here follow two books, one by Jaina Sače Praddha, and the other by Jaye mathe devī bhāti. To the former seems to belong the more ancient matter; and to the latter, who may have been a Sāra, the details concerning *Pratapa Rudra*. Both names are new to me; and what measure of credence may be due to one, or both, I cannot determine.

The first of the two writers goes far back to the times of *Parieshītī*, and *Sonamejya* at *Hastinapuri*. He gives to *Viceramaditya* the usual two thousand years, and states that *Salisahana* killed him; and to *Salisahana* he reckons 15 years. After them *Bhaja raja*. He introduces a *Makantī raja* or triple-eyed king, and a *Jesa Bhajada*; who may be the same with the *Yasas* *Bhaju* of other books. He gives to one *Sancatanicūlī* 10 years, and states that their old race ruled 100 years. Afterwards *Anjirao maha raja* ruled 250 years. He then ascribes loosely to the *Aśrapatis*, *Gajapatis*, and *Neropatis*, one thousand years. To all this I attach very little importance. He then intimates the existence of a dynasty, which I take to be the one at *Warankal* from 8. S. 840 to 1800 or 700 years; chiefly specifying *Pratapa Rudra*, known as *Makantī raja*; stating that he was taken prisoner by another king. Afterwards an anarchy; and again the *Aśrapatis*, *Gajapatis*, *Neropatis* are introduced: 18 *Aśrapatis* ruled in the North (Delhi or *Kalburgi*); *Gajapatis* ruled in the east; *Neropatis* to the south. Then 56 *Reddis* ruled, under the *Gajapatis*, in the midland country (sites around *Amirati*). Of these *Reddis* there is better, and more distinct mention in another manuscript (No. 1).—The book by the other author *Jaye mathe* gives 430,000 years to the *Cali yuga*; and makes a rapid passage by very early times, in which the names of *Parieshītī*, *Vishnu-dharma*, *Bhoja raja*, and *Nilakothī* appear; the latter ruling 180 years, consequently legendary. The author's main point is to come at the time of *Pratapa Rudra*. He gives to his reign 88 years, as is done by other writers also. A name of *Bīsī* (in Sanscrit *Trinecta*) was given him; in the popular dialect *Makantī raja* "triple-eyed king." This *Pratapa Rudra* took *Dhāraṇī Kote*, and came and lived there; it would seem that the conquered ruler was named *Somana raja*. *Pratapa Rudra* built *Dhāraṇī Kote* and dwelt in it; that is, as would appear from other books, he enlarged, or repaired, or wholly rebuilt a poor fortress; but still it was a fortification of earth. Either then, or when at *Warankal* he set out incognito no a pilgrimage to Benares. His

who Angkor dīvi was among him, and not knowing where he was, made inquiries of the Jāmas, or the neighbouring Dharma-lords; who, by means of their books, told her the king was gone to Baraṇa; and she then set out to follow him thither. On this subject in this book, and in other surviving documents, it used to form the basis of debate, leading to the characterization of the Jāmas, and giving their lands, with unceasing profusion, to a Colony of Brahmins from Baraṇa, entitled at, and around Sri-Brahma; to which Brahmins, Praṭīpaṭa-Brahma, through his wife's intercession, had been forced to make provision, not easy, in any other way, to be performed. The narrative is given at length, in this book (No. 4) and I have had it copied. It occurs also in another book (No. 40) somewhat more fully in details; and has vaguely reference to the final fate of the Jāmas. Jayadeva means the truth by an expression—the Jāmas went away, or ceased to be; which is not the whole truth. As to the non-existence in book No. 40, the writer either had a confused head, or was not practised in narrative writing. It is sometimes difficult to know what he means, or how to construe his language, or not impudent. Still, with these fancies, it is the fallacy in detail, and the principle is well used. I have copied it in what is, intentionally at least, a faithful translation.

"The rule of Praṭīpaṭa-Brahma was eighty-eight years: but, before twelve years previous to his death, no treacherous man over the land, among people, left the country and went away."

This Praṭīpaṭa-Brahma had three eyes whereby he was called by the people Mahākāra rajā. He being in Dharmā-dvara, and ruling all the country got together great wealth, and possessions. He went to Oīśa and bathed in the Ganges. He paid homage there to Pītāmbara: (a form of Śiva); and afterwards, without doing injury to the interests of his country, returned, and again sat on his throne.

His wife Angkor dīvi herself did not know of his setting off to Baraṇa. One day on awaking from sleep, seeing how the case was, she enquired how he went away; and, greatly desiring to see him, was disappointed in her wishes. The Jāmas were a good people: they understood matters of past occurrence, and of future consequence. An Angkor dīvi herself was prepossessed in that view, she desired that the Jāmas might be called. They told her the details of Mahākāra's going away, and probable returning. On learning so much, Angkor dīvi set out to follow her husband; and at a time when she was bathing, with great bounteously—making many gifts, &c. being then with her after the manner of women, the king was ardently thinking of her, and determined that he must not leave Angkor dīvi behind him: at the same time if he did not go from her, evil would probably hold his kingdom. Whereupon he called various Boddhisattva, from Oīśa to the bathing in the Ganges; and, on their coming, he told them

so doted all useful matters.² In consequence they remained in their; and as, in those days there was no need to spread the influence of the *Veda* countries they treated with the king, at the time of bathing, saying—"your country is ill-regulated ; but if you in this bathing time, will promise to live up to your country, and will there make no comfortable, with all useful manners, then we, our ear parts, engage to bear all the cost and charge of the present bathing, and moreover to carry you and your queen back again, free of all expenses to you, as we shall bear them." As that *Maharsi* needed to those words, they both bathed in the Ganges ; and that *Maharsi* left his *meddy* bound in the jaws of the Ganges.³ The *Brahmanas* responded by bathing also, by giving benedictions, and by making statements as to the authority of their *Veda*, and as to their own skill in explaining them. Moreover, according to engagement, they bore the entire expense of transit of both "king and queen, after bathing, up to their borders.

The king accepted of *Abrahams* dies but she came in later concerning his
her, and proceedings, which he had kept secret from her. She replied that the
Jews knew the *Sabres* that she had enquired of them, and highly recom-
mended them. The king considered that the *Judaean* had been the good people
who had blessed them, and assisted them in the battling, and in the journey back.
The queen insisted that the *Jews* were more skilful than those *Brahmans*,
"these" she said "are the true witnesses; they speak the truth; they also teach the
priests; if they blow no evil can behold." Their word is certain as being a good word.
The writings of the *Brahmans*, whom you speak of, are vain." As she thus spoke,
on behalf of the priests, the king grew angry, and nourished a secret grudge
against the *Jews*. He thought within himself "let us summon them all to a
public-debate," and, with this end in view, he got possession of a venomous serpent
and had it concealed in a vessel, termed mandua. He brought this vessel into
the midst of the hall of audience; and addressing both *Brahman* and *People* said—"whichever among you shall tell me what that vessel contains,
he is the skilful man. But which side some of you shall fail to tell
what is within it, that side shall suffer severe destruction of their
tribe". I will see to it. Between poor two modes of credence, I wish,
"more or less, to know of reasons." As this *Brahman* thus spoke,
the whole of the *Judaean* present unanimously agreed in telling
the king that the vessel contained a venom serpent. The *Brahman* present
conceived mischief in their hearts; and, notwithstanding the simplicity
of the *Jews*, they conceived the idea of circumventing them, and of getting

— which have never to cease his planetary entertainments to meet the entire requirements, consistent to the unfeigned wishes of his wife.

their race destroyed. Hence they despatched to reply immediately, and said "we will tell to-morrow." Each one of the Brahmins then went to his house. Afterwards they reflected thus—"the Jesus books are true books; we cannot 'will' and then; the king is angry, and we must derive the name of killing 'them.' " With this view they called a magician (*mantesi siddhi*) and gave him food and cloths. He assisted to their turns, and advised them, on the re-assembling of the Council to state publicly that the said vessel contained a pearl. — "By my art I will assure that H'pall contains the said jewel; and I will cause you to conquer." The Brahmins passed their respite, brought the answer with them; made their usual benedictions to the king, and became naked. The Jesus also came. On the king again asking "what does this vessel contain?" the Jesus replied—"as yesterday said that it contains a serpent." The Brahmins all of them, with many profited benedictions said, "in the vessel there is a pearl." On looking inside the king was surprised, and said "I put a serpent within, and the Jesus said it contained a serpent; but now by the power of these Brahminical benedictions it is turned to a pearl." "What else, and gives me more than mortal?" As the king was, in this way propitiated, the victory was with the Brahmins. The craft of the Brahmins by means of their master, however understood by the Jesus. The Brahmins, suggesting that the Jesus were here, burnt all their books. The Jesus, reflecting among themselves, said "Upon reading our books the Brahmins burnt them; how shall we in this again to look them in the face? the King's decree also remains; to-day we live, to-morrow we die, we shall all perish; we must leave our bodies at all events." Whereupon, in their despair, they sent their adversaries; and, on doing so mingled satisfaction with prophecy, saying in order, "— except what you retain of ours (the *Dharma Gita*) may your gods auras and other books perish! Whatever comes to live in our spallics (you) Austin wrongfully, in our stead, let such go without victory! Those concerned in this treachery, and the magicians employed, let him, and they all become beggars, nothing else, and the like hold every one of their portivity; And this King, the dogs of angels, seeing that he did not properly aspire into the trap, he shall burn this *Dharma Gita* and go to another place, and by the hand of another King, let him be led captive! Such as are our relations and have deserted us, nor they become subjects for ever!" In this way, they scattered. [A few or two very sincere on the Jesus giving the *Dharma* or other books, in order to aid the Brahmins—and it is added]—"The Jesus then as *Vishnu* blacked (of the Brahmins emblem) received their death" (mode not specified).

"After their death a famine held in the country, around Banaras. The Brahmins of that land consulted among themselves, saying—"If we go to the land of that *H'pall* will he keep his vow?" and in order to try, they came, in a body, and halted at a place called *Attahalli*. As the Krishna river was then

fall to the extreme verge of its borders they asked—" who can take us over ? " If we stay on this side we perish with hunger, and if we fall in trying to pass " the river we only fall, it comes to the same thing—to perish, and if we do so, " it will prove to be a time of merit" (i. e. as to future birth). With this thought they entered the river in body, wives, children and followers; but wherever they passed, the *Krusna* river (miraculously) proved to be only knee deep. In this way six thousand householders came, and presented themselves before the king. The *Mukundi* gave to all of them food, and garments.

" As this *Mukundi* left *Dhacana kota* and entered into *Hirankulha* he was a *pratipa sali* (illustrious person) whereupon he acquired the title of *Pratipa Rudea*. His date is *Cali yuga* 3600; and in the following *Dusadubhi* year he was taken prisoner by the Delhi Sultan; thus the curse of the aforesaid *Jainas* was fulfilled. Moreover any one that lives on the lands of the *Jainas* never conquers. This is the narrative of the *Jainas*, and of *Pratipa Rudea*."

To return to Book No. 5. Ia that a similar account to the one above extracted is given; but with less detail, and without any leaning towards the side of the *Jainas*. It is followed by very lengthened particulars of *Pratipa Rudea's* gifts of lands to the *Niyogi Brahmanas*; to whose coming his pilgrimage to Benares had been accessory. It is almost fatiguing to the eye to look over the whole; remembering the massacre by which it was preceded. However this remark may be made: which is, that this scourge of the *Jainas* must give the leads to somebody, for his own protection from loss. It must be understood that such gifts are not in full tenure, as freehold; which, with very limited exceptions (termed *mangam*) is not the usual tenure of this country. The *Kaniyakshi* as it is termed in Tamil, or *mirdai* the now more common Arabic term, is the right to the soil, and all beneath or above it; but with the reserve of the royal revenue, which is derived only from what is above ground, whether corn or fruits. The ordinary rate with *Hinda rajas* was one fifth of the produce; but the Mahomedans, on an ill-adjusted system, raised the rate to one half. When therefore *Pratipa Rudea* took from the *Jainas*, together with their life, the property of the soil, he consulted his own interest in making the soil over to other cultivators: otherwise he must have ruled, like a tiger, in a desert. He also gratified his predilections, and ultimately paid the penalty.

If so many as six thousand regular *Brahmanas* or even half that number, being males, came from Benares, to *Sri Sailam*, there would still be not enough for all of them. But this presumed fact joists in with another one. About that time, or a little before it, *Adadeva* the illegitimate son of *Kulottunga Chola* of Tanjore, had cut out for himself a kingdom, by the conquest of the Tondas.

audience, from the *Jains* Choradore; and as this was accomplished apparently by the force of *Bina*, Adinda left no little composition in disposing of the *Jains* in *Gangavati*, or *Purusha Kund*. Besides these Choradore were heretics; not adherents; and people acquainted with irrigation, and cultivation were required. Hence it is no record, that Adinda brought in several Brahmins from *Sri Gulan* and the *Tulera* country on the Western coast; and from that time, down to the present, in matters of revenue detail, the *Nigaya Brahmins* have governed the country.

After the details of grants in Book No. 8, there is a brief notice of *Chautari* and the *Chitrapurli* Zirivalary. The *Jains* are therein stated to have come to that neighbourhood originally from *Osi*, or *Bosara*. It is the only instance that I have observed of any distinct statement as to whence they came. Now, that before the establishment of *Bina*, by one *Dhavaladeva*, at *Bosara*, there were many *Jains* abroad that neighbourhood is highly probable. This notice also makes the *Tulera* King *Pratapa* *Kirtivarma* (of *Mysore*) to be the ancestor many claim-houses in *Brahmane*, of course in that district. He was at first a *Jain*; but by means of his wife, and the celebrated *Ramadevi* he became a *Faithless*. Moreover this book states that after the death of *Kirtivarma* (of whom see *infra*), the *Gajapatis* returned, and recovered the country seized from them, with the distinct mention of *Kundarak*, *Venai* *Ronda*, *Hollow Ronda*, and *Sugarmati* *Ronda*, a string of hill fortis usually mentioned together; and forming the strengthholds of that part of the country to which these restrictions apply. I doubt if *Aurorvat*, notwithstanding the name, *Shivneri* *Kata*, was ever much of a fortification.

When looking over some sixty manuscript books in the Mahratta collection, bearing on this neighbourhood of the *Krishna* river, one large one, few, the label on it, was found to relate to *Kundarak*. It appeared hopelessly damaged; on trial it was found to be as much destroyed, by firewater, as to leave no coherent writing. On referring to my printed analysis I found it mentioned as being then 1834-5 in the same wholly uncurable condition. This is possibly a loss. However book No. 1, section 1, was the same locality; and, though less full than the destroyed book, yet copious in detail.

I have abstracted the earlier part; and translated an extract, near the close, relating to the conquest by *Krishna* raja which is the main fact beyond doubt historical.

G O D S AT IR.

ABSTRACT.

Very anciently it was a wilderness dwelt in by hermits (yâshî). It contained cities of Brahmins, Fieles and Boors. Krishna occupied the country then known *Vishnupura dvâra*. In the *Dwarpura* gopas there was a temple named to Gouri devi. Various masters as to *Mârtâna raja*, *Hiranyakashipu*, and *Burnam*, are detailed (legendary of course). In the time of *Sukracharî* a single hermit escaped (the word for temple, is used only by *Buddhist* and *Jains*). Subsequently the *Amarapûta*, *Hiranyakashipu*, and *Gajapati*, ruled. A ruler named *Gajapati* *Vishnukarma* ruled twelve years; and constructed the fort of *Kusumâlî*. He had four sons 1—*Gangapati dvâra*, 2, *Dhâra Bhâskara dvâra*, 3, *Norulârî dvâra*, 4, *Pâmanârâma dvâra*. In the R. S. (era of *Sugriva*) 1047 (A. D. 1344-5) *Gangapati raja*, then ruling made a gift² to *Nigârî Brâhmaîar*. The Boobies are introduced. In R. S. 1147 (A. D. 1444-5) one *Shantâcandra* built *Dwarpur* fort, and dwelt there. (A transition is made to *Amravati* Caves, the original site of *Wardha*; as if the Boobies ruled over both in common R. S. 1246 (A. D. 1547-18). A reddi, while ploughing in the field, found a treasure, and was ordered by *Raghava Râma* their god to dwell there, and build him a temple; and to be done at *Amravati* Caves the image being of gold. (The building of *Dwarpur* fort, though prior in date, is mentioned after the above). Gold seems to have been common: add to here has ignorantly given to *Vishnu* a boar man, the total lost. Four Boobies, as rulers, are mentioned. They conquered *Candragupta*, and other forts. *Pâlî Vîra Boobie* gave in distinguished. He entered or *discovered* fort of the *Kâshikas* (of *Wardha*). He built 108 temples to him, his chosen deity. He repaired damaged fort, anciently held by *Gajapati*, and built fort. His rule is dated R. S. 1242 to R. S. 1262 or 18 years. *Amravati Boobie* gave counsel, and governed eight-hundred forts. In his time another marvel occurred. A shepherd, or cow keeper was accustomed to lead his flock, or herd to a hill, on which was an image or temple of *Bhatti* and *Fâmanârâma*. (The first two words lost: the are initiates of the school of *Ugagñârâma* *Buddhist*). A radish was there doing penance. At his request the cowherd every day supplied him with a small quantity of milk. At length the radish told him to dig around a bush (detected); and he would receive a reward for his kindness. He dug up the bush, and dug down for a whole day, or more perhaps. The hermit told him to get the bush in the pit, and set fire to it. On this being done, the radish endeavoured to cast the cowherd on the fire; but the latter, being the stronger, threw the other on it, who then became a broken marble (always deemed useful, in this country, for getting out treasure). The next day the cowherd returned to the pit, and saw in it part of an image of gold. He dug down to the fort, and took it out. He is yet said to have been so ignorant of the value that he cut off distinct members (or fingers, hands

² See Chapter 8, page

(A.C.) and exchanged them with a bazaar man for betel leaf. The trader became rich; and the circumstance coming to the knowledge of *Anasottarya reddi* aforesaid, he banished the dealer on a charge of fraud, and himself took possession of the treasure. He bought many lands, and districts; and his rule is placed in S. S. 1254 to 1282 (A. D. 1232 to 1261) being 30 years. *Anasoma reddi* succeeded. He gave gifts to *Amaravatī Pāṇḍī*; and ruled 12 years from S. S. 1284 to S. S. 1296. *Cumara giri Pāṇḍī reddi* ruled from 1290 to 1309 or 14 years. His son *Gomati Vīra reddi* went to see *Vijayanagara*, where *Hari Hora Cumara dīva maha raya* then ruled: very lengthy details of that visit are given. The said *Gomati* did marvels there, either of ledgerdomain, or magic. After his return he built a temple to *Malla giri maha dīvi*. He ruled 28 years from S. S. 1310 to 1337 (A. D. 1308-1415)—His brother *Racka Vīra reddi* succeeded and ruled 4 years, from S. S. 1338 to 1341; and with him ended this dual race of *Reddies*. A commemorative stanza on them, as a whole, is given (one of many such memorial verses current in the south).

It appears that the *Gejepati* ruler of Cuttack conquered^{*} the country, as *Langula Gejepati* is made to rule from S. S. 1342 to 1353 or 12 years; and he is said to have repaired the forts of Cuttack and *Udaya giri* (the latter S. of *Condayir*). He was conquered by the *Anayundi* ruler the *Nerpati Pratipa dīva rayalu*, who ruled 7 years; and after him *Hari vīra rayalu*, ruled 17 years, from S. S. 1354 to 1376 for both (23 years).

Again the *Gejepatis* conquered the *Nerpatis*, and ruled seven years, from S. S. 1377 to 1383. During that time *Sri vīra Pratipa Purushottama Gejepati* took many places, including *Vishnugarāma*; and *Nera Śīha dīva rayalu* fled to *Vijayanagara*. An inscription commemorates the circumstance in *sīkṣā*. Letters were engraved on a *jaya* stambha or pillar of victory. From S. S. 1384 to 1418 a period of 35 years, the same, or another *Purushottama Gejepati* prince ruled. His son (sic) *Pratipa Rudra Gejepati* was crowned in S. S. 1411 (A. D. 1468-9) and after him his son *Vīra Bhadra Gejepati* ruled. (It is obvious that there is some confusion as to the Orissa and *Weraakal* rulers)

(Extract translated)

Sri Purushottama Gejepati. Afterwards his son *Pratipa Rudra Gejepati* being crowned, and when ruling the kingdom, set out with the four kinds of arms, and conquered some countries; commemorated in a *sīkṣā*. And, having so conquered, he set up (*jaya* stambhas) pillars of victory in S. S. 1419 (A. D. 1506-7). After he had ruled some years, his son *Vīra Bhadra Gejepati*, being associated with him in the government, the lord of the *Nerpati* throne *Kṛishna dīva maha raya* being the (*rādha*) destroyer seated on the jewel throne at *Vijayanagaram*, and governing his paternal kingdom (*pārva rāshayam*) it so oc-

* See Chapter 6 *infra*.

curled that one day he saw a very beautiful woman of the *Fenniya* *sangam* (the *Beigas* caste;) and, becoming enamoured, he spoke, in the hearing of his queen, about bringing the said woman to his Court; whereupon the queen remonstrated, asking him if there was any deficiency of women among the daughters of *Arapatis*, and *Nerapatis*, that he bragged so about bringing home a woman of the oil-monger's tribe. Incensed at this jibe, he left the place where he lived with the queen; and went to his own personal residence. Thither he caused his chief minister (here named) *Sarva Timma* *raya* *garu* to be called; and expressed his intention of setting out upon a conquering expedition; beyond his paternal boundaries. After the consultation he gave corresponding orders. Having enquired as to the propitious, or favorable time, he made also suitable offerings to obtain success. That same night, while so employed, a speech was reported to him as oracular. An Arab in the town, after eating his supper, was lying down in the *pandal* (or booth) attached to his dwelling, and in a merry mood said—"what is *Kondavidi*? *Conda palli* is ours, is it not? who will dare venture to say it is not? Until some one venture to dispute that point, I insist that it is ours." This braggadocio pleased the king; who said—"it is a good *wārī*" (omen); and then issuing the requisite orders, to all concerned, for the march, he set out, and laid seige to *Udayagiri* fort; and took it. He also captured *Adenki* *Venna* *honda*, *Bellam* *honda*, *Naga* *rajuvi* *honda*, *Tangadi* *hetta* *varam*, and other strong forts; the whole of them were taken by him. Thence he came to *Kondavidi*, in S. S. 1437 (A. D. 1514-5) and demanded an account of the revenue (equivalent to summoning the place). He took the (rebbe grīha) council house of *Vira Bhadra* *Gajepati*, the son of *Pritapa*, *Rudra* *Gajepati*, and made the (dārpa) hill-fort his own. Subsequently he restored it, as an asylum, to *Vira Bhadra* *Gajepati*, as is commemorated by a stele. He conquered countries, as far as *Sinhachala* (lion-hill). He went on as far as to Cuttack; and there, falling in love with one of the ladies, he married a daughter of the *Gajepati* ruler. In consequence from *Sinhachala* even to other countries were relinquished, by him, to the *Gajepatis*. Returning to *Kondavidi* he committed the government of that fortress, together with its dependencies, to *Narva Timmappa*'s son-in-law, and to *Natanda Comantri*; while he, the *Raye* himself returned to *Vijayanagaram*. The *Gajepati*, king's daughter, named *Rucha dīvi* felt disposed to remain near the stambha or *Cambha* (doubtful); and the *Raye* directed her to do so; while he returned to *Vijayanagaram*. That daughter of the *Gajepati* *Rucha dīvi* said that as *Kristna* *raya* was the son of a *dasi* (pagoda prostitute) and she herself of noble tribe, illustrious by her birth, she preferred to abide by the *Cambham*. Her father sent her thither large sums of money; she sold those jewels, and had a very large water reservoir excavated, near to *Cambham*; and she distributed very extensive charities."

(End of the translation).

The Manuscript Book No. 35 contains copy of inscriptions recording grants made by the said Krishna raya when he visited the temple of *Amarasena Nama*. He himself was a *Saiva*. The date is S. S. 1439 (A. D. 1515-6). This temple, it will be remembered was built by *Cowherds*; after the overthrow of the *Jainas* in that town by *Pratapa Rudra*; and must have been quite new when visited by *Krishna raya*.

It further appears, to resume from the Book No. 1, Sec. i, that viceroys held the government of *Kondair* to the end of the reigns of *Krishna raya*, and his successor *Achyuta raya*; and from one of them it came to be called *Gipisatheparam*. During the reign of *Sada Sira raya* his minister *Rama raya* held all the real power; and he fell in battle with the *Mahomedans*; here dated S. S. 1483 (A. D. 1550-1). This place was still held on behalf of the *Pennacunda* kings (who retired thither from *Vijayanagaram*). At length the *Moghuls*, crossing the river *Krishna*, with all arms, conquered the fort of *Kondair*, and the *Firuzans* who defended it. Under their rule it was called *Murti jaya nagara*, and it was *circar* or principal, over fourteen districts, including *Guntur*.

I have brought the account of this Fort so low downwards, because some interest attaches to it, as the chief fortress in the immediate neighbourhood of *Amaravati*, whence these marbles were extracted.

There is a Telugu poem in the Mackenzie collection, entitled *Krishna Raya Vyayam*, founded on his expedition against the *Gejapatis*, as above stated. It is abstracted in my printed analysis.² It affords some additional particulars; especially one, that the *Gejapatis* were in league with the *Mahomedans*, and aided by them, (which is apparent on some of the sculptures of the marbles). It also gives some strategic details; but the reference may suffice. I have also looked over a Tamil poem, ascribed to *Ottewitan*, in the same collection, entitled *Celingatu Parani*: the subject being *Kulottunga Chola's* invasion of *Celinga* or *Telengana*. It dwells however only on poetical common places; and would seem to be written chiefly for Court minstrelsy; by some one wholly unacquainted with the localities of the *Celinga* country.

CHAPTER VI—CONNECTED MATTERS REGARDING THE GAJAPATI KINGDOM OF CUTTACK, KNOWN AS UTCALA'DESA, UDRIYA DESA, OR ORISSA.

In the Asiatic Researches, Vol. 15, Art. 6, there is an article by the late A. Sterling, Esq., which appeared to me, on perusal, to bear on the foregoing subject; and induces me now to abstract a little from the part which relates to chronology and history, with some little comment of my own; and also to

² Madras Journal of Hist. and Sci. Vol. 7, January 1838.

take out a few extracts: one of which distinctly mentions *Amarapati*, as a dependency of the Cuttack kingdom.

In the opening of Part 2, Mr. Sterling states some Native traditions as to the names of *Narapati*, *Arapati*, *Chatrapati* and *Gajepati*; traced up as officers or wardens of State in the court of *Janesorjya* of *Hastinapuri*. On this I deem it sufficient to adduce an aphorism which I was led to adopt several years since, when analysing the Mackenzie Manuscript; which is—that whenever a fact is recorded the cause or origin of which is unknown, Natives uniformly invent a legend to account for it; which, in process of time, gains currency, as the veritable cause or origin. Before I have done I hope to shew better cause for the origin of the term *Gajepati*, which is most closely connected with the present subject. As to *Arapati* all conquerors to the north west of our locality—Assyrians, Turcomans, Tatars—have been "men riding upon horses;" and by means of their cavalry their conquests were so rapid and extensive. This term relates to the Persians, Afghases, and others; as in later times to Mahomedans. The *Narapati* is uniformly a title of the *Raya* at *Pijayanageram* on the *Tungabhadra* (or *Tuimbadeo*) river. The *Chatrapati*, as belonging to the Berar and other Mahrattas, is not connected with our subject. Future occasion may arise to explain the term *Ganepati*, and to notice the camel as a symbol for Arabs, used in those sculptures. This symbol was unknown to earlier ages. The chariot-elephant-horse-infantry, are the "four-arms" and *Chatrapati*, *Gajepati*, *Arapati* and *Narapati*, are terms which seem to have a corresponding relation to those arms.

Mr. Sterling's main subject relates to the *Gajepati* monarchs of Orissa; otherwise known as *Ucila dina*, or *Udriya desam*. His authorities assume what he deems an authentic shape from about A. D. 473, the accession of the *Kesari* name, or race of *Kesari*. This is a term, I remark, found in very early inscriptions in the extreme south of the Peninsula, too old to be soberly legible; but in which the term *kes* for king, and *kesari*, as a family name, occur. Mr. Sterling is perhaps over cautious as to times preceding; and does not distinguish when the *Gajepati* dynasty begins: certainly not with the *Kesari* name; and therefore likely to commence antecedently on the overthrow of a former race by the *Yavanas*; probably Bactrian Greeks; and possibly their succeeding dynasty was the origin of the *Gajepatis*. I shall be able, I think, to support this conclusion, by the evidence of Bactrian coins. The *Kesaris* came after those *Yavanas*, whoever they were.

Mr. Sterling gives the title of his book authorities; which, if never perfectly satisfactory, are yet better than mere verbal traditions. His list begins with *Paricakata* and *Janesorjya*; like all similar ones. Eight names follow with a fabulous space of 1636 years. It is only important to notice that in the reign of *Bajrmatha Dasa* (*Fajrmatha dina*) the *Yavanas* invaded the land

in great numbers, from *Babul dera*, meaning Persia and Cabul. At a later period the *Toranas* invaded the country from Cashmir. The term is loose, like the Greek word "barbarian." It is quite possible that they may have been Greeks; for the date, as far as traceable, agrees very well with the reigns of Menander and Euthydemus, the most distinguished conquerors in India.

After those eight Mr. Sterling's authorities bring in *Bhima raja* B. C. 160—33 as antecedent to *Tieramaditya*. This is altogether an anachronism. To *Tieramaditya* is given only 135 years, instead of the two thousand, literally conceded by other documents. *Solisakha* is made to come from *Pratishthasopura* in the Deccan (which, otherwise than a town in his route, I altogether doubt). One of the written authorities entitled merely *Tanavali* (a genealogy) states that—"with the assistance (or at the instigation) of the *Toranas*, *Nri Nikas Salicakan Soco Hara* fought many battles with the *raja* (i. e. *Tieramaditya*) and deposed him from the throne of Delhi. From that period begins the era called the *Socubata*."

Now of the above titles *Nri* is Sanscrit for prince; *Nikas* is obviously Greek* for victory. *Sali* is the word on which so much etymology has been wasted; *rahana* a vehicle (compare "carborne Caesar"—in Ossian). *Soco* is properly Scythian, and *Hara* (destroyer) as a name of Serm. That *Solisakha* reigned, or ruled, any great length of time personally in the Deccan is irreconcileable with the uniform statements concerning his invasion, and death, when recrossing a river on his return. But here it is of importance to trace a connexion between *Solisakha* and the *Toranas*. I suppose that they, under the shadow of his terrible name, long ruled in the Deccan, in various places.

After *Solisakha* there is always a chasm in all documents. In Mr. Sterling's *Raj Charita*, the names of *Bahukshari*, *Tribharaan dera*, *Nimalg dera*, *Bhima dera*, *Sohhan dera*, bring the dates from A. D. 27-78, the era of *Solisakha*, down to A. D. 318, as the accession of *Sobhra dera*. In his reign the *Toranas* (Bactrians as I presume) came by sea in great force, under *Rakta baha* (blood-as-m, an epithet merely) and took the town of *Puri*; the *raja* fleeing to the jungles, and dying there. Marvellous accompaniments are stated; but perhaps only another version of *Solisakha* and his army, perishing in water, by the dissolving of their pottery, or earthen vehicles. Though the *Toranas* are made to be swallowed up by an laroad of the sea; yet some of them, at least survived; and ruled for 146 years, or down to *Sol. Soc. 300*.

These, I think, were the original *Gajapatis*; and the period agrees pretty well with the conjecture of the Bactrians, pushed from their own regions by *Hara*, or other *Tariq*, and seeking other lands; until, in process of time, they came as far south as Guttack; which they probably knew their forefathers had

* This is every victory

plundered. That the Bactrians were driven from the confines of the kingdom of *Sesuvius* so early, according to the current opinion, as 125 B. C. is contrary to the evidence of coins; as remarked by M. Blaauw* their industrious collector. He produces coins of Bactrian kings "names unknown to history," down to a later period.

Mr. Sterling's doubts again intrude concerning the *Toranas*. As to the marvel very well; but why as to the fact? All traditional accounts in India number the incursions of *Toranas* among those of other barbarians. Greek historians record the conquests by Bactrian kings in India. Coins show that they ruled therein. Why is every thing relating to the *Toranas* thought to be doubtful? Is it not conceding too much? to those, who, without considering that sufficient investigation has not been made, have insisted that India possesses no civil history; in common prudence they ought to have added "none at least that we are aware of;" which is quite another matter.

The *Kesari patyam* or *rashtra* began A. D. 473: how the *Yonasas* were got rid of not being stated; but they were probably driven into the desert to the south: the first feeble counts of the *Warashal* kingdom appearing soon after A.D. 500. The *Kesari* rule, with names and some events stated, comes down to A.D. 1000: and something later; when treachery brought on a foreign invasion from the south. *Charang* or *Chor Ganga* invaded Orissa, and conquered Cuttack Sali. Sac. 1051 or A. D. 1131; and the *Gangarana* dynasty began. It is left open to enquiry whether this was a *Chola* king, or rather a king of *Warashal*, said to have conquered the *Udriya desa*, about that time. His name was *Gangamati* (See chap. 5); though he built a town near *Gonga puram*, and may hence have derived a title. I now quote an entire passage:

" His son *Gangemara Dasa* succeeded A. D. 1131. His dominions reached from the Ganges to the Godaveri. He had five kutaks, or royal metropolises, viz. *Ujjipar*, *Chandrasekhar*, *Amarapati*, *Chatta* or *Chatna*, and *Biraneswari*, the modern Cuttack. The account which places *Amarapati*, a town near the *Krishna*, in the heart of the Deccan, amongst the capital cities of this *Raja*, is one of the commoner genealogies to which I attach no great degree of credit. It is not improbable, however, that the place may have formed part of a principality held by *Charang Dasa*, when invited to ascend the throne of Orissa, which thereby became annexed, temporarily to the latter *Raj*; and claims, and political relations, arising out of the possession of it, may have been one cause of the frequent expeditions south of the *Godaveri*, and the interferences in the affairs of *Telingana*, and the *Carnatic*, which we shall find to have hitherto exercised by the *Gonga Puspa Rajas*."

* See Appendix.

† In a M. S. which I shall presently have occasion to quote the name is written in Telugu letter *Chodavara*. This might very well be a corruption of *Kolotturaga Chola*, as for *Cholas* only Tamil M. S. &c. which state that he conquered *Calinga desa*, do not add that he reigned, and founded a dynasty there.

" As a specimen of the morals of the Court of Orissa in this age it should be mentioned, that *Raja Gangesvara Dev* committed incest with his own daughter ; to expiate which offence he dug a superb tank, by the advice of the Brahmins, called the *Kausiki Oanj*, which is still pointed out between Akbaria and Pipley."

The latter paragraph is quoted simply because I am not certain that it may not be the circumstance alluded to, or recorded in Tablet No. 11 of the sculptures : and any passage illustrating those sculptures is ant irrelevant ; though it may be disgusting. The mention of *Amrapati* is interesting ; and worthy, we may now deem, of credit. At this period the country around was under the *Warangal* rule, and that this was then one with the Orissa rule—if so—is a fact of importance.

The most famous prince of this line was *Raja Ananga Bhima Deva* who,
 * *Vide infra.* besides many other matters was a great benefactor to the
 P. 212. temple of *Jaganatha*, which, in later ages exerted so wide, and so disastrous an influence. The commencement of that king's titles was *Fira Sri Gejepati*, either recently adopted, or resumed.

It is unimportant (in this place) to follow the other reigns down to A. D. 1451. A failure of offspring led to the adoption of a youth named *Acupia Sastri*, who in A. D. 1451 assumed the government, under the title of *Acupia Indra Deva*. He was active, and a conqueror ; by hyperbole as far as to *Hemisram*.

" The subjugation of a fort called *K-a-lejoi* or *Koadjuri*,* perhaps *Candapilly*, and his proceedings there are much spoken of. He is said to have deposed one *Raja*, and set up another called *Narsimha Bai*. Amongst his conquests, places called *Malignada* and *Malika* (*Malanca*) are likewise mentioned. The particulars of the *Raja*'s wars and expeditions in that distant quarter are, however, so loosely and indistinctly narrated, that it is impossible to make any thing satisfactory out of the account. He died near *Candapilly*, on the banks of the *Krishna* ; after a busy, and distinguished reign of twenty-seven years."

Passing by some other matter, poetical in kind, this passage, lower down occurs—" *Purottama deo* (*Purushottama deo*) died after a reign of twenty five years, and was succeeded by *Pertab Janamuni*, the son of *Fudimoroti* under the title of *Pertab Italiya deo*" (*Pratapa Rudra deo*) A.D. 1503 ; the said person being highly panegyrised, as a model of all kinds of excellency. The tale follows, with some verbal differences, as given above, in Chapter 5. There is therefore a confusion between the Cuttack and *Warangal* princes, like that noticed under the heading *Cundevi* at the close of Chapter 5. That *Socia Brahmane* would highly panegyrise *Pratapa Rudra* is very probable. The reader has had the means of forming his own judgment. One of the latest

* No doubt some clerical error for *Kondavida*, or *Kondavir*.

acts of *Pratapa Rudra*, before his being captured by the Mahomedans (according to a M.S. in the Mackenzie collection) was his making a foray of cattle on the Cuttack territory. He and the Cuttack *rāja*, must, by consequence, have been distinct persons.

It is apparent that Mr. Sterling did not translate direct from *Udriye M S.S.*; but had the meaning given to him, through the medium of the Hindustani language: his original notes published in the Journal of the Asiatic Society also intimate as much. Hence if he employed a *Saive Brahman*, as his medium, he was liable to be deceived.

The Manuscript Book No. 60, in the Mackenzie collection, contains two sections translated from the *Udriye* into Telugu. The first section is entirely occupied by details of the temple at *Jaggaraut*. The other section, beginning with like details, goes on to state the *Kesari* *ramas* and *Ganga* *ramas*. From the latter translate an extract, which shows that the incident, adverted to, occurred (much earlier than Mr. Sterling places it) under the fourth of the *Ganga* line who was named *Matas maha deva*.

Translated extract from the Manuscript Book No. 60 Sec. 2 entitled "an ancient record in the Hoodish character, translated into Telugu."

The *Kesari ramam* is first given, and next the *Ganga ramam*. The following extract is from the beginning of the last one. "Chandaga deva maha raja, and Goberna Ivars deva retas, having been born from the body of *Ganga* devi, they received the name of *Ganga* *ramas*. This king gave many cows^a as a sacrifice to *Betala* devi. Coming from the south to the town of Cuttack, with an army, the *Kesari* raja who was then in Cuttack left it, and fled." *Chandanya* raja having come to Cuttack, and finding the *Kesari* king gone went after him. He demanded from him the white umbrella and the image known as the *Konaka Durga* devi, or golden *Durga*; but the other one cast the image into a hole in the *Nandikesvara* *Abheeda*, a river so called, and left the white umbrella behind. Whereupon this *Chandanya* raja, taking up the white umbrella, returned to Cuttack. On coming the *mantris*, and other officers, seeing the emblem of royalty, determined on making a new golden *Durga* (*Scarf*: *Durga*); and as ancient *rajas* had acted towards *Jaganatha* *swami*, so they did in imitation; by giving a measurement (local use not understood here) of land in the *Kama* girl, to that god. He (*Chandanya*) ruled 66 years 2 months and 10 days."

[His son was *Pratapa Deva maha raja*: various gifts by him omitted.]

^a The word *pasa* is literally translated. However this word is loosely used, and sometimes for other cattle. Moreover *pasa* and sometimes with the addition of *pilla* is used for a school boy. As *Betala* devi means an evil goddess, or she-demon, it is just possible that the above sacrifice may have been in *Khanda* or *Uccinsoor* fashion; to wit, human sacrifice of young men.

His son *Yoga Jatta Cambala deva*; gifts by him passed by.]
His son was *Matsana maha deva raja*. He built a fort at Cuttack. Legend of finding a *linga*, and naming it *Bhanikvara linga*.

TRANSLATION. =

"In the days of this king (the following incidents occurred). There is a hilly country in the district of *Perrage*, know by the name of *Hari-hara*, and one hill in particular was called *Hari-hara gade*. In this hill were eighty-four caves or holes in which *Bouddhas* were living. By the power of abstract devotion, they acquired the gift of foretelling future things. Going thence into the low country they told the common people things present, and future. Hence the people began to act with respect, and kindness towards them. In consequence a great number of *Bouddhas* came thither. One day when the king and queen were seated, and conversing together, the queen said to him "these *Bouddhas* are *Sarva jnana* (endowed with all knowledge) they know all sorts of matters." The King hearing this remark said—"What! they are vile people; they worship women, and are *paschandas* (painted hypocrites) what can they know? honor must not be put upon them. The *Brahmans* are the excellent people: the word of a *Brahman* is trustworthy." On his so saying the queen suggested to make a trial, which of the two classes was the most clever, or skilful. Upon this suggestion the king sent for a serpent from the wilderness; and putting it into a vessel tying the mouth; the king and queen both ate it. One day the king called the people together and said "The *Bhatis* miser are indeed *Brahmans*;" then assembling both *Bouddhas* and *Brahmans* and addressing first of all, the *Bouddhas*, he asked "whatsoever there may be in this vessel tell me what it is?" The *Bouddhas* replied "there is a serpent inside." Then the Queen from behind a screen laughed to herself. The King, for the moment, felt humiliated; but calling the *Brahmans* he asked them "what is there in this vessel?" they knowing the *Bouddhas* had told the truth, said, in a rage, it contains *ashman* (calcined powder;) the King then opening the vessel; and looking in, saw that the serpent, by magic illusion, had been turned into powder (more probably burnt to ashes); the King then said to the Queen "do you see the might, and skill of the *Brahmans*?" He caused the heads of some *Bouddhas* to be cut off, and had the heads of others broken (or bruised) between stones. The rest of the *Bouddhas* then said to the King "we spoke the truth, as the case really was; and though the *Brahmans* by their *cridda* (wrath) have turned the serpent into ashes, yet there is no fault resting upon us. Now, since you unjustly have had some of us decapitated, others bruised between stones, that mouth of yours shall rot, and breed worms;" so saying they condescended to arise; and went back again to the aforesaid hill, and again dwelt in the desert.

By that curse the King's mouth became diseased. Whereupon the King

suffered great disgrace; and, in consequence, he gave gifts according to the dharma states, and used medicines. Yet this noisome disease did not leave him. One day the King saw, in a dream, a Brahman coming to him and saying "if you give to Jagannatha swami gifts of land your trouble will be effectually removed." The following day, according to the instructions received in his dream, he resolved to give one hundred *patis*, each with a drop of water, and each drop falling on his diseased mouth. When the water was dropping he said, "I have given a thousand *patis*."^a

[A detail then follows of the different places and lands which he gave; and it appears that the disease was cured. He ruled afterwards some years: no date given.]

The aforesaid translation illustrates a passage in Mr. Sterling's paper which is worth quoting in connection with the present subject.—As. Res. Vol. 15 quarto pp. 311-12.

"About five miles west of Bhojansur near the village of Jagmara, in the *Char Sudhi Khandasti* of Khurda, and still within the limits of the *Maor*, a group of small hills occur, four in number, from one hundred and fifty to two hundred feet in height, which present many objects of interest and curiosity. These hills called severally the *Udaya Giri*, *Dreval Giri*, *Nil Giri* and *Kand Giri*, (by which latter name the spot is now generally designated) are composed of a silicious sand-stone of various colour and texture; and are all curiously perforated with small caves, disposed in two or three irregular stories. Each of the caves is large enough to contain from one to two human beings, in a sitting posture. Some of them appear to be natural cavities, slightly improved by the hand of man; others have obviously been excavated altogether artificially; and the whole are grotesquely carved, and embellished.

"The summit of the highest rock, is crowned by a neat stone temple of modern construction, sacred to the worship of *Paramah*; all around, and in the neighbourhood of which, are strewed a quantity of images of the *Nirvanes*, or naked figures worshipped by the Jain sect, executed chiefly in the grey chlorite slate rock. At the back of these temples a highly remarkable terrace is shewn, called the *Deo Sabbe*, or assembly of the gods, which is covered with countless antique-looking stone pillars, or temples in miniature, some standing, others lying on the ground, about two or three feet long, having, on each of the four sides, a figure of the naked Jain deity rudely sculptured. The place is still frequented by the Jain or Pather merchants of Cuttack, who assemble here in numbers, once every year, to hold a festival of their religion."

^a Mr. Sterling calls the above King by the name of *Anang Dhara dev*, and ascribes his public works to another cause, as an expiation for the sin of having killed a Brahman. Mr. Sterling spells the above word *batti*, each *batti* containing 20 *bips*. (The *bipa* is presumed to be the same as *varni*; that is something more than an acre.)

† As. Res. &c. Vol. 18, pp. 306-70.

A short distance up the Dagle-giri, one of the hills, are the remains of a prostrated pillar, and still higher up "on the overhanging brow of a large crag" is "an angular inscription cut out of the sandstone rock," of which Mr. Stering states he had obtained an "exact facsimile." At a glance I saw that it was not *anything* but exact. It is now known as the Khanda-giri inscription, and since Mr. Stering's day, has been more fully and carefully transcribed¹ as I learned after I first saw the result of the united labour of Colonel Mackenzie, and Mr. S. in 1850. Mr. S. notices its resemblance of character with that on the Delhi pillar; admits it is a transcription to Greek letters; and quotes inscriptions in like letters on the column at Allahabad, on the fort of Bhonsa-Singh-Garh, a part of the Shephanta, and part of the Ellora inscription, and at Salsette. I add the cases of Caudham-Poona; the letters in those *Anuradha* marbles; and an inscription at Huluvant in Ceylon. The copper plate characters said to have been deciphered by Mr. Walker of Simla, are of kindred origin; but differ in details. There are variations in writing, or engraving this letter as may be seen Journal Asiatic Society of Bengal vol. 6, p. 480, from brief inscriptions cut in the Sandal trees, near Bhilai, which, cutting without hesitation, I pronounce to be records of the deaths of the individuals named. Two these *Anuradha* tablets show difference of form; the later ones (as supposed) running into a tendency to imitate the characters of the *Bali* *Kannada*. The character, in its present form, is simple, classic, and beautiful. This however is a subject which, only briefly adverted to here, merits a fuller consideration elsewhere, or hereafter.

CHAPTER VII.—SUPPLEMENTARY DESCRIPTION OF SCULPTURES ON THE MARBLES BROUGHT FROM MANDIPATAM, AND RECENTLY DEPOSITED IN THE CENTRAL MUSEUM.

It may be well to prefix this part of the subject by an extract from the Journal of the late Dr. Desa, dated Mandipatam, January 1846 A.D., as extracted in Vol. 8, Art. 9 of the Madras Journal of Literature and Science.

"In the middle of the Pettah, at the spot where the two principal streets cross each other, are placed over and arranged in circular form, thirty-three large slabs of a compact limestone covered with numerous figures in stone and alabaster, of the most exquisite execution; exceeding any in the few places I have visited in India, containing such relics of the remotest antiquity, the seven Pagoda not excepted. The sculptures at Mandipatam, being cut in compact limestone, of a very fine texture are susceptible of receiving a delicate, a kind of softness in the execution of figures and scenes, which it is impossible to impart to the coarsegrained popularite rock of the seven Pagoda. There is much anatomical correctness in the figures, and as much nature and

¹ See Journal Asiatic Society of Bengal, Vol. 6, Art. 7, p. 480.

² Journal Asiatic Society of Bengal, Vol. 8, p. 364.

feeling in their position and attitude, that Gaggia himself would have been proud of acknowledging them as his work.

" These sculptured slabs were brought from the ruins of a pagoda seven miles from Mandalay; and, by what I remarked in one of them, they must have belonged to a more ancient building, than the pagoda where they were brought to Mandalay. One of the largest slabs (more than four feet high) had one of the two surfaces, convex, the other, plain. On the convex one, were multitudes of figures, which covered its whole space, representing processions, sacrifices (?) of animals, and other religious ceremonies; and it is these of the *Paik* tribe. On the back surface was sculptured a revised column, the pedestal turned upwards, and the capital downwards; showing that the two parts of the column had been re-purposed and used at two different periods, and for two different buildings."

" Among the sculptures at Mandalay there was a slab, apparently part of the entablature of an architrave, which was really in a very refined style, there were figures of lions, tigers, rhinoceroses, buffaloes and men, executed with so much taste and susceptibility correct, as to call forth the admiration of all who saw it. (No. 1041)

" This, and many others of the sculptures, attracted the Right Honorable the Governor's attention; who, on the spot, gave orders for their transmission to a safer, cleaner, and more conspicuous place.

" The texture of these slabs is stonified, and has great similarity to that used for lithographic purposes (No. 1)—colour yellowish gray—fracture splintery and dull, occasionally pimentered—most transparent at the edges; in short, it resembles magnesian, or some species of the alpine limestone. I was told that it is quarried on the banks of the *Kama River*, near Chindigylly."¹

Hannoverian House—No. 61, A rectangular block 8 x 2 feet. It has the cylinder or vase above. A lowered plinth, and two lions in chase beneath.

¹ The celebrated *Rouen Sculptor* in stone and alabaster.

² It is curious to find sculptures on both sides of a slab, either as a frieze, audience, inscription, or other ornaments, in Greek. I discovered in the ruins of ancient Rhodes in Paphlagonia (one of the provinces tributary now to Ulysses) opposite to Ilium two cylinders; the one having on the external surface of the cover the following inscription in ancient Greek: *Hellenes Pote, and, descending into the meadowes, I saw, on the under surface of the same slab, some very old Greek letters, the remains of an inscription, which I could not decipher.*

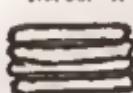
³ On the one ⁴ of the several tools, externally, there was an sculpture or inscription of this kind; but on turning it, was seen, in very rude, and apparently very ancient Greek characters, the following inscription: *Paphlagonia Atteo Pote.* In the island of Cos (Phœnicia, also) at the mouth of Cape Saron (after Plinius), I found a conclusion with the following inscription: *Paphlagonia Pente, Ammonius 22. Clio-Pis. Plate 12, fig. 2.* On the reverse of this slab there were arabesques, lions, &c., indicating that that slab had been probably employed as an ornament in a more ancient building, before it was used as a *stele*.⁴ or it has turned the wrong side up. On the 2 there is *Paphlagonia Atteo*.

⁴ In the Manuscript *Chaldean*.

No. 92. A ~~coa:cz~~ 6 by 1½ feet.—It contains ornamental work defaced. On a small plinth are lions chasing various other kinds of beasts.

An inscription imperfect, but *Techma peti*, a chief and his building a *metast* or monastery called *royana metast*, can be made out. This cornice, or beam probably was inside the said building.

No. 93. A CORNICE 4 feet by 10 inches.—It represents a *Jivandas* seated



on a four-folded throne: a circle of glory around his head: standing attendants are fanning him. The figures are time-worn. The sculpture was once good.

No. 94. OATONG CUBICAL BLOCK 2 by 1 by 1½ foot.—On one square end the figure of a squat fat dwarf, as a caryatide—the upper side rounded off, two sides square mortice holes for means of suspension; carving on the under side intended to be seen from beneath, or overead. A small dagobah in the centre, two *ba*-trees over it. In both corners a *ba*-tree one to each. An elephant on each side, with branch of a *ba*-tree in its trunk, as an offering. There is one long line of inscription in small letters.

No. 95. A SLAB 5 by 2 feet; not thick.—A dagobah crudely cut, or perhaps left unfinished, with a serpent in the doorway, the sign of one of the *tirthakars* (sometimes an emblem for a fatal disease; but otherwise here). There is an appearance like two large letters (*ddhi*); beyond, the stone is chipped off.

In all probability this was a monumental slab, not finished.

No. 96. A FRACTURED SLAB 5 by 3 feet.

Coarse sculpture and time worn. On the lower compartment a large *ba*-tree on a pedestal; five female attendants bearing vessels with offerings. Above these a plinth, and over that a royal couch: upon this is a sort of pedestal supporting a shakya, or sun. There are six male figures in various attitudes. This seems to be similar in object to the last one.

No. 97. SMALL FRAGMENT.—A seven-headed serpent, raised on its own coils.

Franklyn in his work considers "the Joynts" to be ophites, or snake worshippers. The figure is probably the emblem of *Parsvanatha*, the 23d *tirthakar*.

No. 98. A BLOCK 1½ by 1 foot by 8 inches.

A dagobah with an acotic in the entry, two standing figures coarse sculpture. This was probably a tomb-stone.

No. 99. A slab cut in this form:

1½ foot	
a chief	dagobah.
inscription.	This would seem to have been since cut off.

A small dagobah with attendants, on the left side a chief seated with attendants behind, two chakras, under his feet. An inscription, part cut off.

No. 100. A long slab 5½ by 1½ feet : fractured at the lower end ; three heads and one figure bust holding a tambour remain.

The customary lotos circle, with a circular border. The usual fish monster, out of its mouth proceed two festoons of flowers ; two large side-flower supporters.

Above the circle—two cavaliers mounted—three swordsmen lead on an attack—beneath their feet a figure prone on the earth as if dead ; one Bowman behind the centre horse, on the left side a large elephant with its driver, and another person behind, holding the driver's arm, as if to check any advance. A fortified wall, and on it within a sort of gallery are six soldiers, two of them holding long swords. In a small compartment on the right hand top (place of honor) is a king or chief, seated in a careless sort of attitude, queen behind him. On the other side are two female figures in a suppliant attitude on the left hand top side, a recumbent male figure with a serpent before him, implying danger.

Above is a semi-circular lotos of the usual pattern, with a flower wreath issuing from the mouth of a fish monster.

At the top of the whole an inscription in two lines.

The last word shows that a conquest is commemorated.

The import of the sculpture I take to be that the attack on a fortified place is by order of the chief or king, on the top right hand : and the chief whose fort is assaulted is the prostrate one, on the left, powerless, and exposed to imminent danger of life ; tho' suppliants may be his mother and wife.

No. 101. Slab 4 by 3 feet.

Foot soldiers, a horse, and the bearer of an umbrella are issuing out from a gateway. It appears to commemorate the return of an embassy from the Mabomedans, or their retreat; by capitulation.

There are some letters beneath, not so much time worn that their recovery is doubtful.

Though much worn I yet take the two last words to be pure layas, less of a town, name going before.

No. 102. A slab 6 by 3 feet.

A dagobah, ordinary kind of work, in the doorway a five-headed serpent, raised on its own coils. Over the dagobah a very great number of small amboillas, in token of honor to divinity. This, in all probability, was a monumental slab; fixed into the wall of the great temple at Amravati.

No. 103. Slab 5 by 4 feet.

The foot has space left plain, as if intended for other carving, or for letters.

A very highly ornamented dagobah, of uncommonly delicate, and beautiful work. Doorway medallions, with ascetics seated, and attendants. Figures of animals. Among other workmen bearing the cable or snake (of frequent notice) on their shoulders; here it would seem as an offering.

The great quantity of small and delicate work baffles any minute description. There are other sculptures of equal merit, but for delicacy and beauty this is the jewel of the collection. It may be the piece specified by Dr. Benza; though his description is not sufficiently discriminative. The patience, and labor required for this work must have been great; the skill not surpassed by any work in any time, or part of the world.

I do not know what to term it, supposing it to be too beautiful for a monumental affix, or tablet. There are counterparts in Nos. 19, 20, 22, 102, 110, 125, though not equal to this in workmanship; but so many like pieces would argue a common subject, perhaps to commemorate departed chiefs, civil or sacerdotal.

No. 104. A slab 5 by 3 feet.—Three compartments *left-hand* an elephant with attendants around. The elephant is being fed by one man, while a dwarf bears more food in a salver. This indicates tribute paid to a *Gejepati* chief.

Centre. A bullock bandy, almost of the present fashion with bamboo taste. Above this are two children with attendants leading them. It would seem as if they were hostages; and about to be sent away in the said cart.

Right-hand ascetics or hierophants of the Jain class, heads shorn, but fully clothed.

The expression of the entire piece is very serious, approaching to the mournful.

No. 105. Cornice slab 5 by 1 foot.—This is much timeworn, so as to injure the finish; but the outline shews that the piece was once of very superior (Grecian?) workmanship: three compartments; *left-hand*—a king seated with many attendants. *Centre*—an elephant kneels head to the ground, before the standing and dignified figure of an ascetic, fully clothed, with circle of glory around his head; his manner implying authority. A young woman is being carried, seemingly against her will, by attendants, as if to be presented to this ascetic, or else to be put upon the elephant; which however has neither seat

no driver. Very many attendants. Another elephant is forcing its way angrily through a door on the right hand; right-hand compartment, an anti-chamber with two attendants there, and a warden, or door porter.

It seems to me not unlikely that the ascetic represents an Ambassador from *Krishna Rayat*, the humbled Orissa King, and the daughter of the latter given over to *Krishna Ray*., on her part, reluctantly. The angry elephant represents a branch of the *Gajapati* power. There were three connected branches.

A very long line of inscription at the foot, in very small letters, was not accessible, from its position, till after the above was written. The first half of the line was found to be defaced and quite illegible, the remaining half imperfect; but useful in giving some new letters. They are of the latest type, with some imitation of *Hala Kannada* and synchronise perfectly well, with the above interpretation.

No. 106. A slab 2 by 2 feet by 3 inches.

An ornamented chakra, or sun, carved over with flowers, on an ornamented support, and a large opening flower supported on the sides—the flower is in this fashion. I imagine that this is some device, or emblem to commemorate some young female of quality, coming to maturity, or perhaps her marriage.



No. 107. Block 2 by 1½ by 1½ font: rhomboidal 4 inches thick.—This, on the contrary, is a mournful subject. From a glance at one or two only of these additional marbles I thought Dr. Beza had made a gross mistake; but as I studied this one and read the brief inscription, I felt convinced that as to this, and some other pieces, he was right.

Two very large feet of *Buddha*, are coarsely carved, each foot having the chakra of *Vishnu* in its centre. It has the mark of *Sepersa* on the heels, and other marks, thus



on each toe is the mark of the 7th Tirthakara



and on each great

toe



which is little other than the *Vaisnava* nimbus. Coarse flower work issues from the mouth of an urn. Beneath a person (poorly carved) dwarf like, seated with a sedate hopeless expression of countenance, holding a cobra, one hand at the

tail, the other a little way farther on ; while the reptile is erect, and prepared to dart at his breast. Hence the emblem clearly indicates a powerful, and fatal disease. The other emblems are those of life, and death.

On a narrow plinth, left hand below are letters *lata mapana layam*, loss (decease) of the *Lata* grainer.

In the translation of the *Mahabharata* I see the *Chola Cossata*, and *Lata* kingdoms connected. *Lata* (or *lada*) appears to occur frequently as an epithet in these inscriptions. If a native be asked concerning any unknown inscription it is a common reply to say it is *lada baska*. The second word is used in Tamil for a shepherd; but its Telugu meaning is rather one who causes others to graze cattle. The other word is of constant use in all obituary inscriptions; particularly those in the *Buddhist* temple at *Bencher* near *Burdia* in Bengal.

No. 108. After some search this was found to be the reverse of No. 106, its face leaning downwards on No. 94. No. 108 is the counterpart of No. 107 as to the two feet and the marks on them; but wanting the figures of man, and serpent, and without any inscription. It is therefore very probable that the same slab was made to commemorate a propitious, and mournful event, as to the same female, without any clue to name, age, or circumstances.

No. 109. A FRAGMENTED SLAB 1 by 2 feet.—A large circle raised 3 inches from it : within this circle figures are sculptured in *alto relief*. The principal figure is a man of athletic make, and fine proportions, holding a bow from which he has just discharged an arrow; the effect of which he watches (as if an idea from the Apollo Belvidere). The attitude is very graceful. There is a small throne, or seat near his right knee, with something like a fish, and also a serpent on it, indicating disease, or treachery. Eight females of quality in various attitudes, all of his family ; they also observe the effect of the shot arrow. A man kneels and worships the archer. Four inferior females are prostrate under his feet : they seem to pertain to enemies. An ornamented flower border. Some special exploit in archery appears to be commemorated.

No. 110. A SLAB 3 by 1 foot, very irregularly fractured.—A stout figure with a cheerful countenance bears a highly ornamented truss of straw, or a cable of frequent occurrence (see chap. 2, 3), and on one side it issues from the mouth of a sea monster. Two sides figures seated ; of one the head is partly fractured off, in the other one wholly so. In a like case I thought the fish mouth might typify a river : the same may be the meaning here. *Moore*, or a sea monster is the distinguished sign of the 9th *tirthakara* named *Pushpadanta*, but I do not see the applicability of such a sign in these cases.

No. 111. A Slab 4 by 2 feet by 3 inches.

On the lower border animals.

A dagobah with seven umbrellas over it. Two standing, and two seated attendants, hands reverentially joined.

A flowered plinth.

Above three lions courting, bad work.

At the top three chakras or suns, with the usual supports; fractured at the top.

The whole, on this slab, is coarse work & time worn; it was probably a tombstone.

No. 112. A Slab 4 by 3 feet by 3 inches

A dagobah, and two men standing as if side supporters, holding each one a flower. Above three lions courting, bad work. A flowered plinth. Three chakras or suns at the top. Probably a tombstone.

Hitherto I noticed the "trefoil" with some degree of embarrassment, the recurrence on No. 107 and on this No. induces me to think it the *Fakirs* mark (*nema*) or trident ornamented. In European heraldry there is the cross *patté* and *fleuré*; and so I think, the simple trident is here ornamented



So ornamented it has frequently been met with

This *gana*



is plain.

No. 113. A SLAB 2½ by 2 feet by 4 inches.

A small dagobah with umbrellas over it. Two seated figures, hands reverentially joined—two above (aerial) bearing presents. Coarse cornice work. The whole coarse, and timeworn. Probably a tombstone.

I may anticipate an objection—"in a country where it is usual to burn the dead, what need of tombstones?" I may reply 1st that these sculptures evince customs different from those of Hindus of the present day.

2nd. That in the case of strict ascetics it is still the custom to bury; and as these slabs seem to have been placed in a sacred edifice they may have covered the remains of hierophants of the dagobah, or of other strict ascetics Nos. 107.108 would be exceptions, coming under the 1st reply.

No. 114. A SLAB 1 by 4 foot by 2 inches. A circle raised three inches above the slab surface. This circle is convex and contains very neat lotos-flower work, of a type described in chap. 2,3. There is a counterpart circle, flat; but as this rests on the floor, its type is not known; supposed however to be of like pattern. Guided by a nearly similar diagram of the *Karla* system, I understand this circle to denote what we term Creation; but which, on the *Jaina* system, indicates the spontaneous development of the goddess NATURE.

No. 115. A FRAGMENTED SLAB 3 by 2 feet.

The chief device is a throne-seat, above it a pillar with globe upon it (the earth?) a shattered fillet. The fragment of a large *chakra* or sun. One male figure seated, hands reverentially joined to the sun; female behind, hands worshipped. The sculpture is coarse, and time-worn.

Below a bison's head, bad sculpture, and a chariot wheel.

On a plinth a line of inscription—n't perfect, and copied with difficulty as time-worn.

The last word is *jayam*, victory.

The acquired victory by three persons, or over three things, the beginning defective. Being a conquest tablet the above device may be a throne to last while the sun and moon endure. the usual style of Indian grants.

No. 116. A COARSER AND BOLGER SLAB 3 by 2 ft. not finished at the foot—Above it is a dagobah, the counterpart to No. 103, but not quite so beautifully finished: still if that one were wanting this would appear a *clef d'œuvre*. There are great many sculptured figures, and several of them in the doorway. One man kneeling has hair looking like a wig. Another has bands placed over the head in extreme reverence. A throne-seat with some device, like a lamp, upon it. The height of this slab, from base to top, is about 5 feet.

As to figures of animals there are lions seated on haunches, a buffaloe, a man riding on it, an elephant, a man riding on a lion; various minute work, very good and second only to No. 103. Such work could not have been meant to be placed high. These slabs must have been intended to be fixed on the walls of a sacred edifice, level to the eye; in the way in which monumental slabs are fixed in cathedrals, or other churches among ourselves.

No. 117. SLAB 3 by 1 foot by 3 inches—On the base a bison, chasing a horse and a pig.

The principal figure is a man on a circular seat, back to the spectator, the outline very good. There are three other figures, but defaced. The principal one seems as if giving directions with the right hand held out, the other hand posed on knee, so as to imply self consequence. This work was not intended to be seen close. The outline and chiselling are fully equal to the Centaurs and Lapithae of the Parthenon, and I mention this because the sculpture has about the same degree of finish. It is rather coarse; but the outline perfect.

No. 118. A VERY LABOR SLAB 5½ by 4 feet.

A basement imitating stone work

A central male figure clothed, and standing in a devotional attitude, the palms of hands joined, fingers pointing upwards, the chin resting on their tips. On one side a male supporter, a female behind. On the other side two female figures, one of them holding a fan: an umbrella staff passes behind both, the

umbrella is over the head of the principal figure, implying royal dignity. There is a line of inscription on a plinth.

From this it appears that the monumental slab commemorates the decease of one Chao Tzetsu (sometimes spelt Tschetsu) of a Chao town, who it would seem had been liberal in donations. Above the plinth is a carving of animals, and a man seated, with the basis of a throne; but broken off by fracture. The slab must have been very large when whole; at the base it is six inches thick.

No. 110 A slab 3 by 4 feet by 8 inches, at the foot 8 by 2 feet left blank, as if for an inscription.

Above this a dagobah like that in No. 103 but fractured off; only 1½ by 1½ feet remaining. The entrance to the doorway differs from 103. A small throne is supported by two sitting, and two standing figures—a pillar rises from the throne with a figure of the sun at top. It is not very unlike one of the Tzermasse's emblems. There is other work, like that in 103. Objects similar.

No. 111 A slab 3 by 4 feet by 8 inches. A narrow space left rough at the foot.

Various animals of small size covering. Above this narrow plinth a dagobah base. A semi-circle of lotos work is at the base of the doorway, and over it a fire-breathing serpent, raised on its own coils. Higher up is an ornamented gallery with a dome, some pillars in front, and a little other ornament; the remainder plain, perhaps unfinished, as other similar domes are covered with figures. This is fine workmanship, like that of 103 and 110, and among the latest of the sculptures. Object similar, whatever that may have been.

No. 112. A slab 4 by 1½ feet by 8 inches. About 9 inches left rough at the base.

The lower portion of a dagobah; but broken off, at less than one foot high.

The device in the doorway resembles No. 103 in the style of workmanship, but the different hypothesis. It represents two females of rank, with two very young children, standing on a platform, which is borne up by three kneeling figures. Side supporters female, with a maternal expression of countenance—two dwarfs with platform as in others. This sculpture is very good, in the cutters; but it is much worn either by time, or by exposure. It looks older than others. It may commemmorate the death of children.

At the basement 10 inches breadth left rough, unfinished—6 inches plain smooth, as if meant to hold an inscription. Above are four compartments.

On the right hand lower compartment is a *bo-tree*, with a female, having one hand raised up so as to touch it, the other poised *a-kambo*; large rolls on her ankles. A male figure is near; his back turned to the spectator; four male figures bring an offering, looking like a quantity of cloths in folds. A tripod below for a seat, and as if intending to designate a sort of Pythoness. On the left hand a *bo-tree* planted in a square box, a man seated that his legs are within side the said box. Women bring him offerings, resembling the other cloth, but less in quantity; they make the present very respectfully. Two female figures are behind, one of them holding an umbrella, small in size. Over head the lattice work of a gallery. Above it a chief carelessly seated, a woman, an inferior wife, on a seat lower down, with large rolls on her legs. Two female attendants behind. On the right hand of the chief four men are seated, and two others beneath; each of these six men holds up two fingers, appearing to be giving counsel, which the principal figure listens to with great carelessness, and a knowing smile on his countenance.

In the right upper compartment over a gallery is a Queen, reclining on a couch, hands over her head; three females, seated beneath, support the couch. Two women are seated above the couch, their hands reverentially joined.

The subject may be hieroglyphical (in the manner of the *Ajanta* cave paintings). It would seem as if there had been a royal quarrel. The Queen is shewn from the secrecy of her inner apartment, as if wishing for her lord; and so as in no wise to comport with western ideas of delicacy. He is seated on the left hand affecting indifference while listening to counsel, and below seem to be embassies from the King to a Pythoness, and from the Queen to the man near the *bo-tree*; both parties expecting by presents to propitiate a power that might effect a reconciliation. There is no inscription to aid the interpretation. The sculpture is very good; the marble light colored. The subject yields a striking contrast to the sepulchral subjects by which it is surrounded; and is very well adapted for Ackerman's "lode prints." *Pudet omni-*

No. 123. A SLAB 3½ by 3 feet by 9 inches.

A fractured basement imitating stone building. Upon it is a principal male figure, head gone, the right arm stretched upwards in an attitude of command; left hand placed on the breast. A suppliant male figure on his right side. On the left side two female figures seemingly the wives of the centre figure; large rolls round their ankles; which in these sculptures seem to indicate rank or wealth. Large earthenware *mustaka* (mop of the ground). Below the right side of the slab, also *mustaka*. The top and base of a figure are broken.

No. 124. A CIRCULAR SLAB 3 feet diameter, 3 inches thick.—The usual, lotos-flower circle of delicate workmanship. A border of leaves and flowers around it. See remark on a former No.

The circle and semi-circle frequently occur, and observing in one, or more than one instance a sort of sacredness attaching, I suppose the design to be more than merely ornamental, as I had at first supposed.

No. 125. A CIRCLE ALSO ABOUT 3 feet diameter raised on a rough convex block, on the down side, which either, in that rough state, fitted into a wall, or else was left unfinished. There was once squared sides with angles, but these angles have been broken off. Some letters were on one corner: these remain *tachchāra* part of two lines, I think they contained the sculptor's name, as *tacha* means *mason*.

This circle contains very beautiful work. The expression of figures, and countenances, and general style corresponding with No. 122; only this work is smaller, and the whole like a very large medallion.

Two male figures are seated, very much at their ease, in native style, on a couch; which I find, in various cases, means a throne. The sancy, careless expression of countenance, as in the chieftain No. 122, sits on the face of both here. Behind them are many female attendants, with chowria, fans of now unusual shape; one woman fully clothed (a great rarity) holding something like a cornucopia, and looking like a foreigner, in the midst of partially clothed natives. By the side of each chief, on a stool, is seated a Queen. Below one of them is another, a second-rate Queen. In a partition to the left are a male and female; gurus coquettling; and one female stands behind. Beneath there is a great variety of figures. One appears as if begging a present from the secondary Queen. Others are seated back to the spectator. The outline of the profile faces of females not usual: two have the Grecian outline; others have aquiline, and very long noses. One blows a shell; and others seem to be foreign singers.

It is difficult to form any notion of this piece, other than that of a court in a time of relaxation; listening to some foreign performance. The two principal figures are, in native term *bhagya-satras* "fortunate men," to wit semi-gods.

No. 126. A 3 FEET DIAMETER LOTOS-CIRCLE somewhat similar to No. 124.

This one however is raised like the last No. on a convex block. The lotos-flower work is in bolder relief than No. 124, the centre navel is rough, and unpolished, as is known in some specimens, with like plates.

The subject of representation is the lotus-flower circle work in white stone of

Apart from this inscription I should not have supposed that such tablets as these were monumental. The usual word *iyam*, *isam*, *devam*, however shows such to be the case. I am not so certain of the other words; as to be sure that they contain no proper names, but I think so; and that the tablet designates a deceased married woman. In this case the lotus-flower emblem, so frequent in occurrence, serves a sufficient solution. *Padmanabhi* (*lotus-sympath*) is a *deva* godless. *Pedmanabhi* may be applied by metaphor to any woman; and the lotus flower is bud, by consequence, as an emblem designates a very young woman, and when fully blown a matron, or married woman. *F. supr.*

No. 122. A slab 4 by 4 feet by 10 inches thickened at the top. Below a basement of 1½ feet is left rough, unfinished—on it a row of small animals reared. A dagdah (similar to those in Nos. 108, 118, &c.) theatre rats, and a deer equal to those two in workmanship. At the threshold of the door a semicircle of lotus-flower work. Above it a medallion, on which is carved a *yajudha* seated in the midst of worshippers, or attendants. Another medallion above; on it a lion without a robe, trampling on the heads of people. A man holds an umbrella over the lion, an emblem of the Mahavirian power: there are seven or eight attendants. Below is a devotee seated, people bringing presents to him, and two province worshippers. A row of pillars. On the side two dwarfs &c. ... Last, various people bringing offerings. Among them is the rope and chariot home on men's shoulders. Above are two feet of Buddha on a square, on each side of the dome with chariot marked on them. Various other small and delicate work, with a variety of figures. On comparison I see that this and No. 108 are quite alike, duplicates the one of the other; only that is in better preservation and finish: here the top of the dagdah is gone. The slab is larger in size, and the figures somewhat larger.

No. 123. A slab 4 by 4 feet by 1 foot—at the basement a space of 2 feet left rough, or unfinished.

Above it a dagdah either worn down or disengaged. The outline is the same, as in the last, and similar monumental slabs; but the filling up of the sculpture (presumably by the same artist or artists) is very different in the conception, and purport. As side supporters, at the doorway, are figures seemingly of feminine proportion, but crippled off, and defaced. In the doorway a platform with people, and a chariot to represent the sun. Outside are seated lions, as usual, and there are also men bearing the table and chariot in procession. About one fourth from the top of the dome is a sort of festoon of

urns, or vessels of the shape, which when occurring alone of large size, and holding flowers, designate the mothers of families. Here they are small, and do not contain any thing—hence the emblems of women in general. In the very small and beautiful work, like that of the last No. sports of men and women are represented. In one a man is hindered from proceeding by a bandage held before him, by two women, while one kneeling on the floor holds him by the leg—a sort of ploy as supposed. In another, a man, with a smirking countenance, holds a partially clothed woman on his lap. Should preceding numbers be monumental and serious, one might suppose this to be a voluntary, by artists of another religion, intentionally ridiculing the serious work they had been employed to do. It is difficult to bring such sculptures as this under any category of religion; even though the *Jesus* should "worship women." If my conjecture as to the motives is incorrect, I know not what other one to form.

No. 120. A SLAB 4 by 4 feet by 6 inches.—This is fractured below and above. On the basement are the heads of serpents. A line of seven devotees, seated, the right hands held up, in the attitude of benediction. Above, the sculpture is of large outline, to be placed high up on a wall. A horse is held by a man at its head. A chief leans against its side, his right hand placed on his breast, as if making an affirmation, the left arm posed a limb. Two females, his wives, are on his left hand; one of them lays her hand on his arm near the shoulder. Both females have prominent breasts, and large ear drops, with large rolls around the legs. A heavy-looking dwarf kneels while adjusting the leg roll of the favorite wife. At outrage on the persons of these two females (similar to No. 18) has been inflicted: the difference of color showing the work to be recent; and in harmony with the vicious impertinence of this country. The sculptures have faults enough of their own; but must not be blamed for this bad taste.

This piece looks old; the outline is bold, and good.

GENERAL REMARKS.

In very early life (when about fourteen or fifteen years old) I carefully studied the proportions of the human figure, founded on Grecian models, as a part of the art of drawing: and my eye became accustomed to them. I have met with those proportions in many of the figures, in these sculptures; and in no other Indian sculpture beside. The next best are the fresco paintings in the caves of Ajanta.

I have now attended to most of the points of enquiry indicated by Minutes of Consultation in the Public Department of 11th December 1855, para. 5 (before cited). In the course of my observations, I have seen which the sculptures

It has appeared that there are sculptures which may be safely dated as posterior to *Krishna raya's*, conquest of *Konarak*, and *Cuttack*, in S.S. 1437-38—A.D. 1514-15. These tablets are neither the most ancient, nor the most modern. The letters, on tablets of this medium class indicate a transition state from a simpler, and chaster form, to one more florid and ornamental, imitating the *Hela Kannada* letter of that period. As regards tablets anterior in time, there is some difficulty in determining what is attributable to age, and what to exposure. If the whole had been always kept under cover, then some must be determined to be ancient; but if these were exposed, while others were protected, the mere appearance becomes deceptive. Only one tablet appears to bear a date, and the power of the two letters employed is not known. In general where the sculpture is good, and the letters simple, they may be allowed to be anterior to the aforesaid conquest, by more or less than a hundred years. When the sculpture is coarse, and with the appearance of being timeworn, these may be placed higher up, at various periods before or after A.D. 1000. There is another approximating process. The death of *Buddha* is fixed by Ceylon annals at 543 B.C. It must take up some few hundred years for that system to become extensively spread. At the commencement of the era of *Saliakosa* A.D. 78, it had probably become widely prevalent. Again, time must be allowed for a dissentient system to obtain a spread and influence; and for this, perhaps, another five hundred years may be allowed. There is nothing to show that the *Amarasi* principality was earlier in date and power, than the rise of the power at *Warankal*; and that seems not to have been distinguished earlier than about A.D. 800. I do not think that any of these marbles can be rated much higher than that date; and then, partly as sepulchral tablets, and partly as conquest tablets, they came down to the mediæval period of *Krishna raya*. Some tablets are posterior to that time. Nos. 103, 116, 122, 124, 125, 126, 127, 128, 129, I think are decidedly so; and as these, with others, give indications of being broken off, without being completed as to design and finish of workmanship, they may pertain to the troublous times that succeeded.

As general features it appears to me that the sculptures up to No. 90 are the oldest, and those from 91 to 129 later: but in both cases there are exceptions. A few of the ruder sculptures, among the later numbers, are coeval with any of those in the earlier numbers, and a few of these last are not very old.

As regards notices of them in Oriental works, I have given so much of that kind as is to be met with in publications by Orientalists; except one by Colonel Mackenzie, which is made up for, by no means down to date. Everything available in the Mackenzie collection of papers, according to my knowledge, the site

ed ; at no inconsiderable extent of time, and labour. It must thereby be seen that nothing of the marbles in the native languages cannot appear ; because such would not be written by persons of a hostile creed ; and because all *Jaina* books are stated to have been destroyed, when the people were massacred ; with the one exception of the *Amaravati*, a lexicon of Sauravil, still in paper case. The *Tamil Niganda*, a lexicon, is another exception ; and at Madura the author, in this composition, was spared, when other *Buddhist* books were publicly burnt. If any *Jaina* records exist, they must be sought for among the temples, libraries, and convents of that people, still found at Chittorbar and other places, at some distance round Ceylon.

A visit to such temples might possibly tend to illustrate any thing still dark, as to the religious bearing of any of these slabs ; all that is historical is sufficiently plain.

CHAPTER VIII.—ON THE CHARACTERS OF INSCRIPTIONS, AND ON THEIR CONNECTION WITH HISTORICAL COINS.

This character was perfectly new to me ; only that when I saw No. 74 first in order I recognized it as very similar to the last characters on the pillar near Delhi, and on next looking at a slab, then in verandah of the Museum, the idea of the *Guru murki*, or sacred alphabet of the Sikhs (to which it has some resemblance) occurred to me. I also read the word *puri* (chief) at sight, and afterwards found that I was not mistaken. Doctor Balfour kindly showed me the versions of *Balbir Singh*, the more eight of which caused doubt ; to wit, whether so much pains had been taken to transmit merely vague, jocular expressions of a sort of piety. I took following measures, needless in detail, which fully convinced me that my doubts were well founded, anterior to any attempt at deciphering myself. The Government had not communicated this part of the subject to me ; except only as far as the date, or period of the sculptures might be involved ; because possibly of this pseudo-connection² into Telugu, which had been turned into English, and attested by the official Translators.

Though not officially referred to me, yet the matter interested me. The Honourable Mr. Elliot kindly gave me a few hints and references, which, as I followed them out, only led me to discover other like mistakes, or impositions, best to place them in detail. With the aid of a book founded on Fry's *Photographia* I made a somewhat extensive range of enquiry as to ancient alphabets,

² Until only recently in fact that I found the *Purabi*'s painted copies incorrect, most guides being omitted. The fragment at No. 32 is Englished "The magnificient land of kings" ; the Telugu version, below, sounds much more like a genuine name—*Chitradhara*—but is given in the original language.

and an old edition of the *Encyclopaedia Britannica* was of some service. Mr. James Prinsep's first ideas on the Delhi pillar, in pointing out vowel inflections appended to the consonants were an aid so far; but I could not for some time get at his subsequent decyphering; and when I did so, I found them of no use; save that, in a few characters, I was at one with him. The Abyssinian alphabet was of service; and I regret my not knowing wherein it varies from the ancient letter, or Nubian type, which latter appears to have influenced the very old Greek, and other most ancient letters. The most important step of early progress was my discovering the Telugu verbal termination *ayava*. I thereby knew that the language was not Sanscrit* and by another process I found it was not Magadha or *Pali* as I had at one time supposed. Thereupon I founded a comparison of letters with the modern Canarese and Telugu alphabets, and in this way made out a few letters. Others were found from a slip of paper incidentally recovered, written by me some years since, and containing the manuscript form of Chaldee letters, as distinguished from the printed square Chaldee. This last discovery at once brought me to the key word, by which Mr. Prinsep proceeded to his solution of the "Delhi type," as explained by that very talented, and now lamented gentleman in the Junc No. for 1837, Vol. 6, Journal Asiatic Society of Bengal. With partial agreement the difference† is material. But I differ from my quondam patron with extreme respect to his memory; and not without regret that it is so, because I cannot help it; for if the key given by him would have opened the *Aurastei* inscriptions I should have gratefully used it. I have given indications in chapters 2, 3 and 7, sufficient I trust to shew that I am on the right track, if not quite *au fait*. I have been content with a simple meaning, if I might find it. The notion of altering, or amending, when a character is imperfectly known, has appeared to me mistakeo. In old inscriptions we want simply the value of each character, and the meaning as a whole; even though it should prove to be mere *gramyam*, or local provincial dialect.

Though afraid of verbosity, yet I may be permitted to state that I have never settled the value of any letter without a reason, and adequate authority. There may be one important exception, in which I have been guided by analogies of the Chaldee, the Arabic, and the *Pali* alphabets of Java. The *sleph* or *alif* (the *Pali ka*) is commonly regarded as the vowel *a*; but it is not so, being a mild aspirated consonant, corresponding with the first letter of all the above

* As the word *pati* only might have indicated *r. sepa*

† e. g.: Plate 27 of that Volume, No. 5, the inscription being on the wall of a sacred hall, containing the following characters:—*Palma galambu mudi dhanu piti pati* (the name of the temple); *palma* (the name of the deity); *galambu* (the name of the village); *mudi* (the name of the river); *dhanu* (the name of the month); *piti* (the name of the day); *pati* (the name of the deity).

alphabet. In a few letters I agree with other decipherers, but only when the sense has led to the conclusion; the conclusion being afterwards proved.

In consequence of my inquiries concerning the characters on the pillars at Delhi, Allahabad, and other places, I was led to look at engravings of Bactrian, and other coins, as published in the Journal of the Asiatic Society of Bengal; but this was only incidentally, and while journeying, or halting by the way. When reading Art. 6, for June 1852, Vol. 4, wherein the late J. Prinsep, Esq., had adopted¹ the opinions of Col. Tod, and Mr. Maxmilian that the letters on the above coins, other than Greek, were Pahlavi, I could not but feel dissatisfied with the results of that gentleman's conjecture, for such only they appeared to me. Closing the book under that impression, and having but a confused recollection of plates in Vol. 3, not then with me, I was induced mentally to lay down as inferential argument to this effect. — If on again consulting Vol. 3, it shall appear that some bearing letters of the Greek type, or those on the *Aśvamedha* marble, shall be found to have been mingled together when first discovered, — then this will be an indication of some kind of intercourse between Bactria and India, viz the Panjab; but if it further should happen that the same individual coins bear legends both in Greek and in the *Aśvamedha* letter then — this will be a proof of Bactrian rule, over India, inasmuch as it will show — that the coins were intended for two classes of subjects, Bactrian and Indian.² The first part of the proposition was all that I expected to prove. The said reading, and relation founded on it, was in my memory, in the morning; and after breakfast where I halted for a few hours, during the heat of the day, I again took up the book (Vol. 4) to look at the alleged *Pahlavi*, without the consciousness occasioned by the motion of a carriage. In doing so the book opened itself, at p. 200 with plate 20 opposite. The book is my own; but had only been taken up that morning, after a lapse of years; and this plate had not met my eye by the way. The first coin on the left hand bore on the obverse an elephant's head with an usual Greek legend *Balaion Soteris Mnasidai*; on the reverse a pillar of victory, two monograms, and a legend in which I recognized the *Aśvamedha* letters, and read *rājā pati*, with following letters not clearly formed, but not unlike *rājā pati*; which (if not) would translate the Greek, the name encrypted; the following five letters very imperfect, and to express *Mnasidai*, six syllable letters would be required, as in *Tribhaga*. Two other coins had the Greek legend imperfect, and on the obverse as before *rājā pati*—and other letters not completely formed. Two coins of Apollodorus had the Greek more or less perfect; and, on the obverse, character of the Indian type, in two of which I read *mātha kori*. A coin of *Artaxerxes*

¹ See his note on the *Aśvamedha* inscription given by him in an earlier issue. — ² This is a very plausible inference, but it is not supported by any evidence.

silver has a Greek legend, worn, and partly illegible, with Indian letters beginning ερατι the other not clear. The one bears the letters Α & Χ but I think the old Latin A a mistake in lithographing. Another coin has the like device, but this is gaja an elephant, only the Greek signs, is used, and would be pronounced gava in the living Telugu mode. Another coin of Lysias was seen to have Banthus auxilites Lysias, and on the obverse an elephant in full figure, with the word gava underneath. Here the sign is so formed as to show that this was the prototype of the letter which is uniformly ja in *Pali* and *Sanskrit* letters: as, for example in the frequent word—jaya, victory.

On the whole I felt surprised, and drew these inferences that the word gaja and figure of an elephant, as an emblem of power and of a dynasty, originated with the Bactrian Greeks; as also their recorded custom of taking or paying tribute in elephants⁴ would seem to confirm; jaya the hero would be added, and Gajapati or elephant-herd regularly formed. The state of the case seemed also to confirm my second above-mentioned inference; to wit, that Bactrian Kings held sovereignty over some parts of India; and, as it would seem much later in date than *Alexander*. I was not then, and am not now satisfied with the lithographing of the coins; of course they must be worn, and partially defaced (like some of our inscriptions) but could I see them, a better judgment might be formed.

I may observe that rajati raja is the easiest Sanscrit reading for "King of kings,"⁵ but the reading being raja patti raja confirms my view that the letters are Indian; for this is the common, and popular mode of writing. While engaged in these researches, and looking over books in the ordinary Telugu, I have met with this peculiar mode of writing; that is raja patti raja, and nothing is more common in the popular Telugu than the constant use of pa, when, in related language, the vowel a is proper.

Having referred to Vol II, Journal Asiatic Society of Bengal I find that the earliest discovery in the top of Manikonda gives a corrupted Greek letter, and Sanscrit letters of the Thibetian form. In the principal deposit was a cylinder on which letters were punched or engraved, differing from the tank characters as manuscript differs from print, or careful sculpture. A brass cylinder was also found at Jabbalidhi with the the kind of engraving. In both I read letters, and entire words. Such as gaja, para, jala, maha, prasha, patra. As the cylinders are not definitely Bactrian, I do not enlarge, but it is too much to suppose that there was no alphabetical area, containing some remains of descendants of Greeks, who had become naturalized in India. I read the said letters and words on the same principle, as I read the letters on the *Sasanapati* sculptures.

In plates 8 to 13, in the former portion of Vol. 3, a variety of coins are copied. But the legends, as I apprehend, not very accurately. However with Greek on the obverse, there are *Amaracali* letters on the reverse. These are coins of *Menander*, *Agathocles*, *Ausias* and *Ermeios*. The like remark applies to coins in plate 2, Vol. 5, especially those of *Menander*. I need not be minute; for what has gone before, if accurate, is sufficient.

Quitting two coins for a while I observe in Vol. 6 of the same Journal, Plate 23 a line of an old inscription at *Buddha Gaya* not quite perfect, but seemingly *Jhata takaja gola layam*.^{*} The decease of *Gola* recorded. In plate 9 an inscription in - a cara at *Ajanta* in the Berar country extremely imperfect, but in which these same characters appear such as *ta, ma, ka, ga, and na*. In plate 24, letters are given from a nearly obliterated inscription, on a rock near *Kapardigiri*, Peshawar, the two first letters of which read *yoga*, the others not clear, but the four first letters are of this type. My object is merely to note a sort of step of ascent, from *Amaravati*, N. W. to *Curli*, near Poonah, thence to *Ajanta*, thence to the Punjab, Peshawar and Bactria; and N. by *Kandzhi*, *Buddha Gaya*, Allahabad, and various places near or around, up to the Manikyala tope, Peshawar, and Bactria. These are vestigia left by the footsteps of time; and they do not need the keenness of a North American Indian to trace them with some considerable degree of certainty.

The question now arises whether conjectures as to Pehlevit (without any known type of Pehlevi to correspond) are to stand good? If so my remarks on this point are good for nothing; but if my readings, as far as they go, are good, then they tend to establish the fact of a connection between Bactrian kings, and the *Gajapatis* of India; they show some sort of relation between Greeks and *Baudhas*, or *Jainas*, and so far harmonize with the evidence of the *Amaracali* sculptures. Though it does not necessarily follow, that the artists of Grecian descent should be *Jainas* themselves in religion, yet as the *Jainas* alone have possessed sculptures, Grecian in type, and all other Hindu sculpture is very different, and inferior, it is a fair inference that the *Jainas* were somehow more closely identified with the Greeks, than any other section of the Hindu people. Poetic mythology, and *Asuras* apart, the religions of the Greeks and *Jainas* were fitted to harmonize. The recognition of deity in *Physis* or *Nature*, or the five elements deified, and operating in the forma-

* I do not know what language, perhaps Bengali, but it sounds like Hindostani *jata* the *Hadj*; *Gola layam* "the loss of the departed pilgrim *Golla*."

† This passage, and what goes before on the coins were written before the preface by Mr. Elliot, was published in the Journal Asiatic Society Bengal, vol. xxv, pt. 1, in which (p. 5) the Marbles are described as "specimens of the adoption of the Buddhist religion in India." It does not bear upon the subject under consideration, but it is curious to find it in the preface, and it is well worth quoting, as showing the original source of the information. M. J. Jayaram, in his "Notes on the History of the Marbles," says: "The Marbles were found in a Buddhist temple situated in a village called *Amravati*."

tion of the universe, almost to the ignoring of any independent, active, self-existing mind, is a feature of the Grecian philosophy, and religion of the *Jainas*. In deifying men both agree ; only the Greeks (like the *Pandavas*) beatify warriors ; the *Jainas* beatify monks, like modern Rome. To so far as the *Jainas* worshipped the nine planets, the Greeks would harmonize very well with them, and all other Hindus do that point ; seeing that the poetic mythology of Greece is most of it obviously traceable to that source. If the *Jainas* were, in any sense, ophites or serpent worshippers, the Greeks would harmonize again ; since it appears that the Minerva of Athens, the palladium of the acropolis (the *gramma dīras* as it would be expressed to India) was nothing more originally than the carved figure of a serpent : such as are common under trees, on the banks of water reservoirs, around us here at Madras, to the present day.

The Greeks would seem to have descendants still in India, known as *Lelbis* or *Jonases* ; who though Mussulman use the strictly vernacular languages. The terms *Jonas* and *Jesus* are from a common derivation, as *Ierissa* is derivable from *Iessa* ; and the *Ierisons*, the oldest of the Greeks, evicted by their name, their connexion with the farther east, and their having been on one side of an early, and great schism, which has left ramifications down to our day ; and in which *Buddhas* and *Jainas* bore their part. The *Sicces* hold to the opposite side ; and they were the adversaries ; and, in various instances, the exterminators of the *Jainas*.

It may not be amiss, before closing, to glance at the question as to the relative antiquity of the Brahmanical and *Buddha* systems. It seems to have been raised by Colonel Mackenzie, and was discussed among others by Colebrooke, with his customary charras. As observed by him it is a question of locality. Here in the south where Brahmanism is comparatively modern, all historical traces go to show that the *Buddhas* is the *Pandyan* kingdom, and the *Jainas* in *Maharashtra* and *Telingana* preceded the advent of the Brahmana. Colonel Mackenzie, under the old idea, that India is one homogeneous country, made that position general, for all India, which should have been special, for only a part of it. The division of the *Puscha Gauda*, and *Puscha Dravida*, the former for upper Hindostan, the latter for the Peninsula, south of the *Hindu* range of mountains, though ecclesiastical in intent, applies historically. The first Brahman who crossed the *Hindu* mountains is commemorated in the *Sreeda parnasa*, by the name of *Agastya* ; and he is still regarded by Brahminical Hindus as the apostle of the south. Yet the *Hannidas* from Ceylon were at Madura, and the *Jainas* from Benares were in the *Oringa* country, and probably in the *Thamandalam* before him. But as to the far north, historical evidence is equally clear that *Buddha* preceded Brahmanism, and formed a modified system ; the main agent of which was the rejection of animal sacrifice, but with many

other nations wrote and metaphysical, derived from schools of philosophy, and beyond the law of Hinduism in the earlier day. With a view to this question, I gave a careful perusal to an *Essay on Buddhism* by Mr. Hodges of Xigai, and just in the same way that I see, as to the Five Sense system, that it must have been a modification only of the older Sense system, even as it is clear to me, from the deduction of the five elements, and the recognition of Adi-Buddha, or Pure Buddha, that the system of Buddha was posterior to Brahmanism, and founded on it, though the mod. Buddha was carried to a great extent. I also read over attentively an article on the *Buddhism of Butan* by the Rev. A. J. Johnson, many years ago my early friend. Though perceiving it to be such as hierophants there might offer, yet I conceive it not to be so entirely a system of heresiery as thorow stated. Both Buddha and Jesus have gone very far in this worship; but still they both recognise an original first cause. More or less connected with the female, or negative, or material nature of the universe. All the systems that I have met with recognise the necessary existence, and eternity of matter—the *principle* of the Greeks. Our marbles alone prove all this as regards the *Jesusas*. Another question has been whether the *Jesusas* are wholly distinct from the *Buddhas*, independent, anterior; as asserted by some of the hierophants in Mycene. Again our marbles prove the contrary, we have the sacred fort of Buddha, the sacred tree of Buddha, with the mark of Vishnu on the said fort, and another mark which is certainly a symbol of the supreme deity; while on the same piece is the distinguishing mark (very often, repeatedly) of a particular, or divided mortal. There is heresiery; but there is also the nothing recognition of supreme deity. I deem these marbles conclusive as to the original source of the two systems. But there are other reasons. Mr. Hodges of Xigai expressed an opinion gathered from books, and conversation, that the *Jesusas* were early heretics from the *Buddhist* system. I was led to form the same idea, some years ago, when analysing the Mackenzie M. S. S., and observing that there are internal dissensions, and separations among the *Jesusas* themselves, supported with indications of one earlier common concord with the *Buddhas*. More distinctly my guide has been the *Mahavera*, a *Buddhist* work in Ceylon. From this it appears that after the death of Buddha three great convocations were held, the first one with the view to some uniformity of doctrine, and ritual, the second to repel the alluvium of certain indulgences, or a related system, the third convocation was held on account of many schisms, seventeen in all, it lasted one month. That it composed them all is not asserted, and as the nature of human things it could not be so. General councils have always confirmed, and strengthened heresy. It is not in my power positively to identify the *Jesusas* with any of these doctrines, or related customs derived heretical; but the probability is very great that such was their origin. Besides, from many books at the College, that have passed under my examination,

ending up at

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“...*the* *whole* *country* *is* *one* *big* *graveyard*,” *said* *the* *old* *man*, *and* *you* *are* *the* *dead* *ones*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*. *“I* *know* *what* *you* *want*, *but* *you* *can't* *have* *it*.” *He* *had* *been* *drinking* *whisky* *all* *day*, *and* *his* *eyes* *were* *red* *and* *swollen*.

הַלְלוּ לְהָלֹל בְּשִׁירֵי כְּלֹת

“*Люблю я вас, я люблю вас, я люблю вас, я люблю вас,* —
—*и вы любите меня, вы любите меня, вы любите меня, вы любите меня.*”

APPENDIX.

CONTAINING VARIOUS EXTRACTS ON SIEFTHAMA, THE YANAS - BACTRIAN KINGS, AND TRACES OF THEIR POWER IN INDIA

It may here be in place to state that, by the time I had advanced but a short distance in my enquiries, various faded reminiscences revived. Casually referring for the explanation of a doubt to a volume of my earliest^{*} publication on kindred topics, I was led to look beyond to forgotten matter; not printed since published, twenty years since. Information flowing in from various sources—some of it surprising—has tended to confirm, on the whole, the view then taken, beyond my expectation. I think that a connected train of extracts (rejecting much by the way) will draw a useful outline, in the succeeding series.

" It appears, on the whole, that not Patna, but Rajnehal, thirty miles from Patna, is the ancient Rajgraha, or Capital of the Prachi, or Prasg, though only a cindhu remains; the site of the ancient town being washed away by the change of current of the river Ganges. Vol. I, p. 243.

" The Magadha kingdom is, however, remarkable for being the holy land of the Hambalists; if not the birth-place of their prophet. The Ceylon era, dated from the death of Buddha, would fit that event 542 B. C., corresponding with the period of the pure Magadha dynasty. The language which was spoken in that country, as already noted, is the sacred language of the Burmese, Siamese, and Cingalese. The era of Buddha's appearance has been considered to hold importance; and the indication of date here afforded, harmonises much better with all the inductions which we have been led to form, than the fixing his appearance 2100 B. C., or even 1027 B. C., according to the rectified conclusion of Sir W. Jones, p. 210.

" We learn from Ferishta's history of the Deccan, that *Fieramaditya* (or Bihramajit, according to the Persian orthography) was conquered by Saporos, King of Persia: not, as we infer from contemporary dates, the Saporos who took prisoner Valerius, Emperor of Rome, but his predecessor, the second of the Sasanian dynasty. This plain historical fact gives us at once a simple and sufficient clue to the whole of the fables connected with *Sahisrakan*. P. 252.

* Or, Hist. MSS. translated with annotations, 1805—30.

† Shapour, the son of Ardashir, his surname was Tirdesh, he reigned thirty-one years. Of his works are, Koroush Shapour, in Fars; Nushapour, in Khurasan; Shad-i-shapour, in Crown, and Joms-i-Shapour, in Khurasan. Chosro's Tarkh Jahan Aia, p. 43. The other Shapour, the eighth of the dynasty, reigned seventy-two years, and built Toush Shapour; but he was posterior in date to *Fieramaditya*.

After the Persian rule had departed, a descendant possibly of *Feramaditya*, named Bhoja, might have reigned in this town, as his capital, and might have been guided by tradition, known to his Minister of State, so as to recover the ancient throne itself, as well as a portion of the power of which it was the emblem. All beyond is fable. We conclude that Bhoja flourished in, or about the third century of the Christian era. The commencement of the era of *Sahadeva* corresponds with A.D. 71 and 78, and the beginning of the era of *Feramaditya* is 58 B.C., by one account, and 18 B.C., by another. It follows, that *Feramaditya* was contemporary with Julius Caesar, with Herod the Great and with Augustus, while *Sahadeva* was contemporary with Vespasian — p. 252

* Such is our view of all circumstances connected with *Feramaditya* and *Sahadeva*. The locality is fixed to the neighbourhood of Ougem, and must not be altered, at least by mere fancy. An event of sufficient consequence to account for what is said of *Sahadeva* is pointed out — p. 252

It seems that *Sahadeva* founded a city afterwards named Sailey-dhara-pura. We believe that he did so, and that Bhoja-rajah afterwards ruled there. Moreover, take away the compound *dikha*, and then *Sale* is idiomatically compounded into Sailey-dhara-pur, or the town Dhara of Sali. We have intimated our impression that Napeses founded a town, and called it Dara, after a name of Persian Monarchs; but then this town was certainly in India — p. 252

* It is probable that after the effects of Napeses' invasion had passed away, the kingdom of Ougem revived, and continued to exist for some centuries contemporaneously with various other small States; of these, Canouge in the north, and Calinga on the Godavery, with the southern kingdoms in the Peninsula were perhaps the chief. Of the former, we possess no details; except as connected, at a later period, with Mahomedan invasions. Any specific notice of the Calinga country, does not come within the limits of our plan, in this first volume. And the southern kingdoms of the Peninsula are expressly said, in our manuscripts, to have felt the influence of those powers, obscure in their races, which are termed, Abrah, Kertapiyal, Burathiyal, Yeraval, Kural, Maruntiral and Mavunal. These are alluded to by Sir W. Jones, and by Colonel Wilford both differing a little from each other in the names ~~and~~^{of} their order, and both from our manuscript, but all concurring in the fact of there having been seven dynasties of such kings, our own authorities being the most particular in specifying the number of kings of each race. The names, as adduced by Sir W. Jones, have been given before; and according to Colonel Wilford they are the Abharas, or shepherd-kings, whose locality was on the upper parts of the river Indus; the Sacas, or Persians; the Tuscaras, or Parthians; the Yavanas or Greeks of the kingdom of Bactria; the Maurundas, or Huns, being the Mo-

ruelae of Ptolemy, the Maenae, perhaps Huns and the thirdhambas, or dynasty of the Persian Bahramegur. — p. 255

"The information which we possess, on all these ancient hostile invasions, is most satisfactory in reference to the Yavanai. These are not to be confounded with the very ancient Yavanas before the subject of some investigation, who were properly speaking heterodox Hindus, excommunicated through persecution, but the Greeks of Bactria, to whom the name was given, as indicative of abhorrence, contempt, and implied barbarism. And thus, also, the confusion sometimes occurring in speaking of the Yavanas as Greeks, the descendants of Javan, becomes cleared up. The Greeks properly speaking, were unknown to the very ancient Hindus before the time of Alexander; but when the Greeks of Bactria came into contact with the Hindus, these, in all probability, applied to the Greeks the most opprobrious term they could find; thus simply repaying the said Hellenes for their own country fondness in the use of the term "barbarians". Justin and Strabo are the only ancient authors who treat of the kingdom of Bactria, chiefly the former; and Bayaz, in more modern times, it seems, has written on the same subject; though we have not his work within our attainment. Dr. Robertson has condensed the subject with sufficient brevity to extract here which is the following:

"Though the great monarchs of Syria lost, about this period, their provinces in India, which had been subject to their dominion, the Greeks in a small kingdom composed of some fragments of Alexander's empire, still maintained an intercourse with India; and even made some considerable acquisition of territory there. This was the kingdom of Bactria, originally subject to Seleucus, but wrested from his son or grandson, and rendered an independent state, about forty-nine years after the death of Alexander. Concerning the transactions of this kingdom, we must rest satisfied with gleaning a few imperfect hints in ancient authors. From them we learn that its commerce with India was great, that the conquests of the Bactrian kings in that country were more extensive than those of Alexander himself; and particularly that they recovered possession of the district near the mouth of the Indus, which he had subdued. Each of the six Princes who reigned in Bactria, carried on Military operations in India with such success, that they penetrated far into the interior part of the country, and proud of the conquests which they had made, as well as of the extensive dominions over which they reigned, some of them assumed the lofty title of Great King, which distinguished the Persian Monarchs in the days of their highest splendor. But we should not have known how long this kingdom of Bactria subsisted or in what manner it terminated, if M. de Guignes had not called in the historians of China to supply the defects of the Greek and Roman writers. By them we are informed, that about one hundred and twenty-six years before the Christian era, a post-

“ wild hordes of Tartars, pushed from their native seats on the confines of China and obliged to move towards the west by the pressure of a more numerous body that rolled on behind them, passed the Jaxartes, and pouring in upon Bactria, like an irresistible torrent overwhelmed that kingdom, and put an end to the dominion of the Greeks there after it had been established one hundred and thirty years.”

He adds in a note—“A fact curiously related by Strabo, and which has escaped the inquisitive industry of M. de Tignier, coincides remarkably with the narrative of the Chinese writers, and confirms it. The Greeks, he says, were deprived of Bactria by tribes or hordes of Scythian Nomads, who came from the country beyond the Jaxartes, and are known by the names of Aog, Parian, Tachari, and Sacarash—Strab. lib. XI p. 779 A. The Nomads of the ancients were nations who, like the Tartars, subsisted entirely or almost entirely, as shepherds, without agriculture.”—Pp. 223, 260.

On this subject of Bactria I have mixt with some matter in Vol. 2, of the Journal of the Asiatic Society which I deem it important to transcribe, as it makes up for my own inability to consult Bayen. It is in Art. 3, for August 1833, by the late J. Prinsep, Esq., (of lamented memory,) and as it certifies that it gives all that is known on the subject, the extract is the more valuable Additions have been made by means of coins subsequently found, and these have a singular connection with the present enquiry; since, to my great surprise, I found that with a Greek legend on the obverse, they had the title “King of Kings” on the reverse, in the characters found on these sculptures, as I have had elsewhere occasion more fully to detail.

J. Prinsep, Esq.—“In favor of these two coins I may venture to repeat his remarks of Professor Schlegel, on the equally valuable pair discovered by Col. Tod. These two medals are beyond all price, as much for their admirable preservation, as for their extreme rarity and their importance to history. And I shall make no apology for also translating the Professor’s learned commentary on that part of the Bactrian history connected with them, at length, as much more satisfactory than a partial gleaning or plagiarism of his remarks; which so well exemplify the use of numismatology in correcting the vagaries of historians.”

W. Schlegel.—“In the profound obscurity which envelopes the history of Bactria, we must call with care all that can throw the least light upon it.”

* Hist. Dis. p. 23

† One—Apollodotes (Hasde's Notae) has Philopatrum. Another—Menander (Hasde's Note 490).

" We find only two passages in ancient authors which mention King Apollodotus. Arrian, the reputed writer of the Periplo, says .

*αν' οι περισσοτες Βαρυγαζε είναι δημοποιηθεὶς πρόσωπον Ἐλέανδρου τοῦ
αποδοτοῦ τοῦ πατρὸς Αλεξανδρού θεοτάτου τοῦ Αντιοχοῦ τοῦ Μεγάλου.*

For this reason even now ancient drachms are current at Barygaza (Brigugia or Barash) bearing in Greek characters, the stamp of the Kings who reigned after Alexander, Apollodotus and Menander."

J. Drury, Esq. " The two coins now brought to light, agree better with this passage from Arrian than those of Col. Tod, on account of their exact similarity, which will allow them naturally to be coupled together in speaking of them."

M. Schlegel. " The other passage concerning Apollodotus from the summary of the history of Trogus Pompeius which is placed at the head of the abridgment of Justin, Prolog. IX. XI

" Deinde, quo rego pugnante Sogdiana gentes, Saranex et Asiani Bactra occupasse et Sogdiana India hypsic res adlita, gesta, per Apollodotum et Menandrum reges eorum."

" The printed editions have Apollodotus, which was corrected by the learned and judicious Bayer, on the authority of the Periplo. This reading is now fully confirmed by a medal (two) an authentic and public monument. Vaihant and Longuenesse suspected a corruption of the text, and sought to correct it, in another way. They thought that the name of Apollodotus, the historian of the Parthian and Bactrian Kings, had been confounded with that of a King, and Longuenesse proposed to read en Apollodoro, gesta per Menandrum et Eucratidam, reges eorum. This is not correcting, but disfiguring arbitrarily an ancient text; and yet the latest edition of Justin in France, M. Lemaire, recommends this unwarrantable conjecture."

" Bayer, however, while he revives Apollodotus, disputes his title to the Kingdom of Bactria, which Col. Tod again vindicates with reason. Bayer would make him one of those Greek Kings who, at that epoch, reigned separately over a part of India, such as Demetrius, son of Euthydemus. This is in the first place contrary to the text of Trogus Pompeius: for the word *eorum* applies to Bactria et Sogdiana. The coin confirms this refutation, for by what motive should a Greek King, not having possession of Bactria, put a legend in Bactrian characters on the reverse of his coin? I call them so, without prejudicing to the question of the language to which they may belong. Certainly they are not Sanscrit, they have a strong resemblance to those on the early Kassanian medals. The credit of deciphering them is reserved for scholars acquainted with Zend and Pehlevi."

To escape from this objection, we must suppose that Apollodotus reigned in the Eastern provinces of the ancient Persian empire, south of Bactria. The

medal of Demetrius, son of Euthydemus, discovered by the Baron Meyendorf bears a Greek legend basileos Bactriou; the empire of India is designated by the skin of an elephant's head with which the portrait of the prince is adorned.

Apollodotus therefore must be admitted among the Kings of Bactria. The celebrated Visconti has endeavoured to assign his probable place in Blaser's chronological canon of 61 Kings, the dates of which are however mostly conjectural. He places him after Euthydemus: "—P. 315.

" And both the authorities quoted above agree in placing him before Menander. Now Menander certainly reigned between Euthydemus and Eucratides, but Visconti will not allow the latter to follow Menander directly. He makes a place between their reigns for Heliodorus, whose name is only known from one medal bearing the inscription basileos Heliodorou Dikaiou and pronounced by Mountbatt to be of Bactrian fabric merely from analogy to other coins of the same locality—an argument by no means conclusive. When a coin of Heliodorus shall be discovered in India or Tartary, we may grant his title to the Bactrian throne."

It is difficult to assign the exact limits of the Indian dominions of the Bactrian monarchs, or of their contemporaries, who reigned in India itself. The ancients use the word India vaguely, and sometimes make it comprise the Persian provinces north-west of the Indus. The conquests of the Bactrians may have been made in two directions—one, towards the east by the Panjab, and onwards; the other, by following the course of the Indus. The expedition of Seleucus Nicator was directed towards the Ganges; by his treaty with Chandragupta King of the Pauri (people of the East), he gave up some provinces, and received a number of elephants in exchange. It is probable that the first kings of Bactria, on declaring themselves independent, took possession of what remained of Alexander's conquests in the Panjab" (Dr. Bourne's coins confirm their domination there, as far as the presence of medals can do so). "At any rate the third king, Euthydemus, in his treaty with Antiochus the great, by

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- * II C 225 Theodotus I
224 Theodotus II }
220 Euthydemus of } Fined historically by Strabo, &c.
Magedava.
195 Apollodotus minor. Me. } Alluded to by Plutarch, Trigenes, and Arrian,
nander Nicator } their coins prevalent in Barath A. D. 200.
Heliodorus dikaios. } In the authority of Visconti and Monnet,
Demetrius. } from a single medal
in Bactria.
181 Eucratides I Artemidorus calls him the "Great King".
146 Eucratides II Murdered his father, and was himself slain
123 Destruction of the empire by the Tartars, and the Scythians, or Sarac

which treaty his independence was acknowledged, gave up all his elephants. This proves two points—first, that Euthydemus had provinces, or at least subjects in India proper. Second, that his rule was not extensive, for the elephants were few in number; added to those given by Sophagænus to Antiochus, they made but 150, whereas Seleucus received 100 from Chandragupta.

"Antiochus' expedition was brilliant, but it procured him little solid advantage, beyond the acquisition of these war elephants. After his campaign against Euthydemus, and Sophagænus, he repassed the Indus, and returned by way of Arachosia and Carrmania to the western seat of his empire."

"Euthydemus may have profited by the distance of Antiochus, and the decline of his strength to deprive him of the provinces situated along the Lower Indus. It is certain that Demetrius reigned there, I think, first as governor, in the name of his father;—afterwards as an independent king. Demetrius did not succeed Euthydemus in Bactria. His absence perhaps allowed his competitor to supplant him. If Demetrius had not been in possession at the death of his father, with what force could he have conquered those vast provinces, when the army of Bactria was at the command of a rival? It is he, no doubt, who founded the city of Demetrius in Arachosia, the name of which is preserved in the geographical work of Icodorus. Thence his dominions extended to the Delta of the Indus.

"Trogus-Pompeius ascribes exploits in India to Apollodotus and Menander; Strabo also to the latter. Their conquests then must have been towards the Panjab, since they would have come into contact with Demetrius on the south, and there is no mention of war between the Bactrians and this king of India until the end of the reign of Eucratidas. Strabo says expressly that Menander passed the Hyphasis and penetrated to the Jumna River, *et non tam Tigris sed Tigris et Jumna et Indus esse regna respondeant* (Tigris and Jumna and Indus are the kingdoms).

"This authorises our extending his kingdom to Mathura, or even Balsasur, (where Col. Tod's coin was found.) The probability is, that it included the kingdom of Labore; for since Strabo says that Menander was the first to penetrate so far, his predecessor's rule of course must have been more limited."

Plutarch bears testimony to the excellent character of Menander as a sovereign;—"A certain king, Menander, who had reigned with justice over the Bactrians, having died in camp, the cities in common had the care of his funeral rites, but afterwards contended for his ashes; they at last divided his remains equally amongst them, and agreed that monuments to him should be raised amongst them all."* May not this singular passage have had its origin in a confused account of the monu-

* Major Trol on Bactrian Medals, Roy. As. Res. 1330

ments raised by the Buddhists to preserve the relics of their lawgiver, of which one at Manikala seems to have been founded immediately after the Bactrian monarchy was upset, and while the communication of those countries with the west was still perhaps maintained? But to return to M. Schlegel's epitome:—

M. Schlegel.—“ We know nothing of Heheres, if indeed he ever reigned in Bactria. But as Eucratidas was the first to assume the distinction of great king, it is natural to suppose that he aggrandised the Empire. He may have conquered Ariana, which Strabo says belonged to Bactria.

“ For the war between Eucratidas and Demetrius king of India, we are reduced to the unsatisfactory notice of Justinus, according to whom Demetrius was the aggressor. Eucratidas, at first besieged, and in great danger, saved himself by his valour, & i finished by depoing his adversary. In his retreat, after terminating thus war, he was assassinated by his son. Bayer thinks that this Demetrius is the same, who in his youth, negotiated the peace for his father Euthydemus with Antiochus. However, the greatness to which he must have attained is a staggering objection. One may reconcile probabilities by supposing that a son of the same name had succeeded to Demetrius's throne.

“ The existence of the particle of Eucratidas is well established; but his name is unknown, and it is uncertain whether he enjoyed the fruits of his crime. King Eucratidas II therefore, in Bayer's catalogue, rests only on a double conjecture.

“ Thus end the Bactrian kings hitherto known. The latter history of the dynasty is enveloped in darkness yet thicker than the rest. Justin attributes its destruction to the Parthians, the author of the summary of Trogus Pompeius to the Scythians; both quoting the same authority. It appears then that both these nations took part in it, but that the Scythians remained in possession.

“ In a fragment of Diodorus, or rather in an extract by Photius, it is said that one of the Arsacidae (no doubt the sixth, Mithridates I) penetrated as far as India and crossed the kingdom of Poros, i. e. of the country between the Hydaspes and the Acesines. Bayer says with reason that the Greeks whenever they allude to India, imagine a Poros;—but in this case the historian seems justified; for we see that the Bactrians possessed not only that province but even beyond it. By Bayer's calculation, Mithridates I, King of Bactria must have survived Eucratidas by seven years, but these dates are purely conjectural. At any rate it is after Eucratidas's death that these conquests must have been made; the war between he and Demetrius would not have taken place had the Parthians occupied the intervening provinces. Eucratidas was assassinated when in the height of his power:—it is then after his death that the decline of the Empire commenced. M. Deguingen from the Chinese historians,

gives the epoch of its destruction in the year 125 B. C. The king, or kings who may have reigned in the interim are yet unknown—perhaps they may be brought to light by Colonel Tod's discoveries."

The above condensed and critical sketch of the latter Bactrian kings contains all that is known of them, and leaves us to fill up blanks J. Peters, Esq.—only as such matter may be elicited through the labours of the antiquarian in this fruitful field. M. Schlegel left pride in adding two epigrams to his two kings—Dr. Swinney's coins have already increased their Majesties' titles, giving to Menander the common appellation "Saviour,"¹⁴ and to his predecessor, in addition to the same title, the respectable appellation of Philopator "loving son." This latter title is of more consequence than might at first be suspected, for unless his father were of kingly dignity, he would not have been mentioned—and it is more than probable that his son succeeded him peaceably. But we have no knowledge who the father was, since Demetrius is the only recorded son of Euthydemus.¹⁵

It is not in place¹⁶ here to state all that pertains to Bactrian coins, discovered since M. Schlegel wrote the foregoing notes, but it may be stated in general, that they intimate the continuance of a Grecian power somewhere near India, down to a later period than B. C. 125, assigned for the subversion of Bactria. In place of any observations of my own, it may be better to give those of M. Mason, the discoverer of many of those coins, and apparently a man of information and talent. To a table of six Bactrian kings from Bactriana era I. - 199 (B. C. 255 - 191) he adds:¹⁷ Note—the period B. C. 125, fixed for the destruction of the Empire liable to much distrust¹⁸ and a few paras onwards, adds ♦

With so many coins before us of Princes who have more or less pretensions of being Bactrian Sovereigns, we may feel tempted to doubt whether the Grecian authority in Bactriana was subverted by the Celts at so early a period as that assigned, unless the fact be supported by the fullest historical evidence. It may be, the recorded subversion amounted to no more than temporary interval of barbarians, which may have indeed involved the loss of royalty in the family of Eucratides, and its assumption by some fortunate leader, who repelled the invasion; the probability appears to be that the Greek power in Bactriana, in the first instance, weakened by the incursions of the Celts and other Scythic tribes, was ultimately annihilated by the overgrown Empire of Parthia. But a Greek authority must have existed to a much later period in the countries west of the Indus, which would appear to have been finally subverted by the Sakyan Princes, who had established themselves in the regions east of the Indus. Without attaching extraordinary importance to the hyperbolical strains of a

¹⁴ See the end of chapter II.

¹⁵ Journal of the Asiatic Society of Bengal, Vol. 8, No. 49, January 1830, p. 19.

various scholars, we may observe that Herodotus, who described 'about the commencement of the Christian era, ~~countries~~ among the others of sufficient magnitude to engage the attention of Augustus, the Bactrian Empire, which we would have to have been destroyed about 120 years before the time he wrote. —

- ~~The countries now known states~~
- ~~Cosm. et ethnograph. names~~
- ~~Qualit. &c. of regions Cys.~~
- ~~Bactri. persic. Transox. domin.~~

I may now be permitted to make one more extract, from my work there mentioned, vol. 2, pp. 24-25.⁸

— But before we come to a comparatively recent period, there is a considerable field open to research in other portions of the Peninsula; even from some time subsequent to the decay of the Maugdala kingdom, down to the 7th tenth, or fourteenth century. Our professed object would not demand any successive inquiries beyond the immediate range of the Pashan kingdom, with some notice of its immediate neighbours; but a general survey of the whole field is interesting: it tends to illustrate the leading subject, may lead to future discoveries, and has been but little treated on, having by some been regarded as a total void, while yet materials do exist for fixing dynasties, successions, and some events, with very tolerable accuracy, approaching often to the matter of inscriptions, to a degree bordering on certainty.

Next to the Maugdala empire of Belar, various colonies went to Colchis, or that portion of Thangria situated on the sea coast, near the Oderovir river. The Oupris or Malva-mashtky, was probably contemporary with this, and has been made considerably more the subject of heroic fiction, and fable, but this has not been left without sufficient notice to tell us that such a kingdom once was, and was also, in its day illustrious; and with slight changes of locality, it was the mother land of various subsequent powers, till finally merged in the Mshenmedes principality of Orklandah. Sir W. Jones gathered from the Persians, through the help of his Pandit, that the city of Colchis supposed by him to be the country of the Matshashins, or Matashins was once the seat of power where the person reigned who was called Bhermard, Bauges, Bermand, Tzemand, and Fravard, who occupied a period of one hundred and six years; after which the kingdom became the prey of barbarians. The Persian chronicle, probably from the like Persian source, says, that after the Mshenmedes were gone, one of the Kangulian race, from among the Yerkashins ruled in the town called Kinguli, whose name was Tschashan; after whom, Paranjyan, and some other kings, ruled there to Pissilis. As

* I may further refer the reader to pp. 23-34, for evidence prolonging quotations; especially to what is important in this last section will be found most difficult, not in greater detail, in chapter 6 of this Memoir.

that last name is without doubt, the same with Praviraca, we infer that the Kinguna of the manuscript is the Cilacila, or Kilakila of Sir W. Jones' account. We conclude that the Calinga country, a part of the Sanscrit and classical Andhra, or Telengana is the locality intended. A D. Campbell, Esq., in his grammar of its mellifluous language, says, "Calinga stretched northwards, along the coast from the Godavery towards the Ganges. The nation is mentioned by Phoy as Calinga proximam, and gentes gangaridum Calingarum; and the people and language of Telengana are still known to the inhabitants of the eastern islands by no other name than Calinga."* We have before seen (vol. I, p. 143), that Buddhist traditions in Ceylon trace their religion to Calinga and Maratha, the former name thus doubtless denoting Telengana. Mr. Wilson observes that, according to classical writers, "the kings of Andhra were sovereigns of great power in the early years of Christianity; and Pliny states of the Andhra king, that he was master of thirty walled towns, and could bring into the field one hundred thousand foot, ten thousand horse, and a thousand elephants."[†]

There appears to exist some doubt, or rather perhaps some grounds of conjecture, whether Vicramaditya did, or did not extend his dominions on this frontier, even to the abutting of the ancient Andhra sovereignty: and if so, whether Śālivāhana, on his conquest of Vicramaditya did not extend his power also over this region. He is included, as usual in other cases, among the list of monarchs. Mr. Wilson says: "It is not unlikely that Vickrama may have extended his authority to the south of the Narmada, and Śālivāhana, whose capital, Praṣādhana, now known as Python, stood upon the Godaveri is a legitimate monarch of the Dakshin. The countries along the Godaveri, or between it and the Narmada, may have been subject to that prince, and his successors early in the Christian era; and their authority may have extended east and south, so as to have comprised the upper part of Karnata, and the western portion of Telengana or Andhra." We rather doubt the correctness of one or two of the conjectures § but even according to them, do not perceive that "it is impossible to include Bhoja amongst the monarchs of the south;" for all accounts make him a successor more or less remote to Śālivāhana. Nevertheless, it seems agreed on all hands that the period subsequent for some centuries to Śālivāhana is excessively obscure; and the history of Andhra is as much so, at this time, as any other. We meet with nothing of a probability approaching to certainty, until "about a century

* Telugu Grammar, Intro. p. vii.

† Descriptive Catalogue of MacKenzie M. S. S., Intro. p. cxvii.

‡ Intro. p. cxviii. cxix.

§ See vol. I, p. 252, et seq. The reference is to idle parallels about Śālivāhana who probably was Baporos, or Shapur of Persia. He could not have been a long resident in India.

¶ Des. Cata. Intro. p. cxviii.

and a half, after Saliyahana, or in the third century of Christianity;* when "traditions particularise a Mukanti *rāja* as flourishing," "who was of another race of Kalinga princes, and his country was more to the south, in the Ganter-(Guntore) Gavar, and adjacent to the Krishna river, on its approach to the sea." He is said to have encouraged the settlement of Brahmins in his country: his capital was Marankota, west of Condapilli, and "his descendants are said to have reigned for eight hundred years."^t We transfer Mr. Wilson's observations — "When Mukanti is not considered as the founder of a local dynasty, the ordinary course of enumeration is, Saliyahana, Mahava-verma, Kulaketana, Nilakantha, and Mukanti, and these princes are not held to be sovereigns of part of Kalinga only, but of the whole of Telengana. They are followed by the Chola Maharaja, intending thereby the series of princes so termed, as the period of their government is said to be two hundred and seventeen years; bringing the whole to the year of Saliyahana four hundred and thirty seven (A.D. 315). These are succeeded by eight or nine Yavana princes. It is difficult to understand what is meant by the term, as the name Yavana invariably implies foreigners, and in late times Mahomedans. In general, the only name specified is Yavana Bhujia, but in one list[‡] we have the following, named as his descendants: Nanda, who reigned sixty-two years; Bhadea, seventy years; Dumatiacha, fifty years; Satyacema, forty-two years; Sampati, forty-seven years; Hetnamalaka, thirty years; Sumanta, fifty years; Uribhasena, forty-six years: or altogether, with the reign of Yavana Bhujia, which is called forty-one years, four hundred and fifty-eight years; bringing the last to the year of Saliyahana 575 (A.D. 933). The succeeding princes are termed the Nasipati, Gajapati, and Arwipati, or the successive reigns of Warangal (reign Vyasanarayana) and Orissa, and the Mahomedans. It appears, therefore, that the termination of the Yavana series is, as far as the chronology is concerned fully two centuries too early: As to its historical accuracy it is impossible to offer any conjecture, as nothing is traceable but names, and those names throw no light on the foreign origin of the individuals, as they are all genuine Sanscrit appellations. Whether any such persons existed as these Yavanas is questionable; but the answer to the question must be sought in the countries between the Narmada and Krishna. Colonel Mackenzie's inquiries are, for the most part bounded by the latter; except along the sea coast, and the adjoining districts."[§] We submit, what indeed is only a conjecture, but which nevertheless is invested with some adjuncts of probability; and this is, that if the Yavanas are correctly supposed to denote the Greeks of

* Ibid. p. cxix.

^t Dr. Cort. Inde. p. cxv. As Pratapa Rude is indicated, for "descendants" read "predecessors."

[‡] The Pandua Chronicle speaks of eight Yavana kings; but without specifying names. Vol. I p. 31

[§] Dr. Cort. Inde. p. cxix.

Bactria, (see Vol. I, p. 259) then it is possible that some king or conqueror from among them might have left some posterity legitimate or otherwise, in India, native born, and by a native mother, very possibly of high descent. In such case Yavana Bhūja might denote either that son or his descendant : the term *Yavona* marking the foreign extraction, and *Bhūja* denoting arm or strength ; while the other names in succession might be expected to be Sanscrit, both from maternal influence and Indian birth. Supposing this conjecture to be accurate, then this dynasty of a Grecian posterity must have held very extensive influence ; seeing that their rule is admitted by the records both of the Parashara and Kalachara kingdoms. Traces every where appearing of their rule, it must, as a leading fact, be something more than artificial ; though the details are not sufficiently numerous to allow us to consider any thing further than the mere fact, that such a dynasty once was, as historical."

APPENDIX C.

GENERAL LIST OF THE CONTRIBUTIONS, &c.
 RECEIVED FOR THE GOVERNMENT CENTRAL MUSEUM,
 FROM 1st JULY 1853, TO 30th JUNE 1856.

	No. of specimens.
Purchases for the Museum	2,960
DONORS' NAMES	
Adam, H. Esq., Fort St. George.	2
Albert, Prince, His Royal Highness, London	1
Aldred, G. E., Dr. M. D. .	41
Anderson, James, Mr., Madras	1
Anne, Madras	2
Anstruther, P. c. n., Major, Superintendent Gun Powder Manu- factory	1
Applegath, F., Captain.....	25
Aroonagherry, C. Moodelliar, Madras.	1
Arathoon, Samuel J. Esq., Madras	1
Audeemoola, C. Moodelliar, Madras	1
Auroan, Madras.....	1
Balfour, E. G. Surgeon, Madras	11
Balfour, Mrs., Madras ..	2
Balfour, Miss, Madras .. .	32
Bain, L. Captain, Ship Hindostan ..	1
Bisact, Major, Gooty ..	1
Block, Captain ..	1
Blyth, E. Esq., Curator Museum, Calcutta ..	71
Boxwell, T. W. H., 27th Regt. N. I., Cannanore.....	13
Branson, J. Esq., Madras ..	10
Burgess, Thomas Mr., Madras .. .	4
Hurrell, W. Esq., Mount....	1

Cauder Hoossain, Madras	1
Cleghorn, Dr M. D., Madras	1
Chinnatumby, Madras	1
Colonial Secretary's Office, Sydney, New South Wales	36
Condasawmy, C. 2nd Dresser	2
Crozier, F. H. Esq., Civil and Session Judge, Nellore	14
Cubbon, M., Lieut. General, Commissioner for the T. H. H. the Rajah of Mysore	310
Cullen, Lieut. General, Resident at Travancore	10
Dansey, Captain	2
Dickens, W. Mr., Madras	1
Dorward, Dr., Rangoon	2
Drever, W. S. Esq., Rajahmundry	57
D'Silva, G. S. Mr., Madras	1
Faber, C. Colonel, Chief Engineer	4
Fair, J. Captain	2
Fisher, W. Esq., Sub Collector of Canara	1
Frazer, J. Esq., Acting Collector Masulipatam	2
Gabbett, W. M. Major, Acting Superintendent Gun Powder Mills ..	15
Geddes, J. L. Esq.	1
Goulden, J. Esq.	1
Gooroonatha, V. Moodelar, Madras	1
Governor in Council Fort St. George	35
Griffiths and Co., Messrs., Madras	75
Hajee Mahemed Cassim Sabib, Madras	8
Hammond, P. Lieutenant Colonel	11
Hara, H. G. Mr., Madras	1
Harris, Lord, The Right Honorable, Governor of Fort St. George ..	1
Holmes, James, Esq.	18
Hunter, A. Dr., Assistant Surgeon, M. D.	19
Hutchison, W. Lieut., Drpt. Asst. Commissary Genl., Bellary ..	2
Hutton, W. F. Captain	12
Jackson, E. M. Assistant Surgeon, M. D., Dowlaishwarum	1
Jaffrey, A. T. Mr., Agri-Horticultural Gardeo, Madras	13
Kellie, J. Esq., M. D., Madras	2
Letchmiah Naidoo, Madras	4
Loard, Major General, Madras	1
Maltby, F. N. Esq., Canara	12
Martin, R. Mr., Paulghast	1
Miller, E. E. Captain, Assistant Commissary General, Bangalore ..	6
Mint Madras Committee	1
Montgomery, Sir H. C., Bart.	2

Montgomery, Lady	...	2
Moore, Peter Mr., Hoonoor	...	1
Murray, M. Esq., Coddapah	...	3
Nasru, G. J. Mr., Assistant Superintendent of Cement Works	...	1
Nelson, T. Captain, Nellore	...	46
Powell, G. Esq., Madras	...	1
Prichard, A. Captain, Jaulnah	...	8
Rawlinson, C. Sir, Honorable Knight, Chief Justice	...	2
Rawlins, Mrs., Madras	...	1
Rartou, J. S. Dr., M. D., Chingleput.	...	2
Renton, A. Dr. M. D.	...	18
Rhode, J. Esq.	...	1
Roberts, R. Lieutenant, Madras	...	6
Roberts, Captain, Assistant Adjutant General	...	2
Roderick, Mr.	...	3
Rungaswamy, P. Moodelliar, Madras	...	17
Russell, J. G. Captain, Kurnool	...	53
Schmid, B. Dr., Missionary, Calicut	...	1
Sheik Ahmed Nahib, Nalbund, Tinnevelly	...	1
Sherman, J. W. Esq., Madras	...	2
Shetrick, C. J. Esq.	...	2
Sim, J. D. Esq.	...	2
Sirdar Jung Bahadoor, Madras	...	2
Soobraya, T. Moodelliar, Madras	...	1
Spring, Mrs., Madras	...	1
Stewart, Lieutenant Artillery, Bangalore	...	6
Streetevarasa, P. R. Moodelliar	...	6
Suraj Ood Dowlah, Bahadoor, Madras	...	1
Taylor, H. D., Captain 1st Madras Fusiliers	...	10
Taylor, Mrs., Madras	...	4
Tercovangadaswamy Naidoo C., Madras	...	1
Thompson, J. G. Esq.	...	6
Toolasingum, C. Moodelliar, Madras	...	16
Toolasee, N. Naidoo, Madras	...	1
Tymell, F. Lieut., 18th Regiment L. I.	...	4
Underwood, W. E. Esq., Madras	...	1
Vandeerlin, Mr., Apothecary, Madras	...	2
Wapahare, W. Esq., Madras	...	6
Wilson, L. W., General	...	1
Williams, G. Mr., Madras	...	9
Woods, J. A. Lieutenant, 1st Fusiliers	...	2
Worter, W. K. Major, Madras	...	1

Xavier, J. Mr., Madras	1
Yacoob Sahib, Madras	5
Young, C W. S. Lieutenant, Sub Assistant Commissary General, Vellore	1
Zoological Gardens	170
Total	3,712

EDWARD BALFOUR,

*Officer in charge of the Government Central Museum*GOVERNMENT CENTRAL MUSEUM. }
Madras, 1st July, 1858 }

APPENDIX D.

GENERAL LIST OF THE CONTRIBUTIONS, &c
RECEIVED FOR THE ZOOLOGICAL GARDENS ATTACHED TO THE
GOVERNMENT CENTRAL MUSEUM,
FROM 1st DECEMBER 1855, TO 30th JUNE 1856

	No. of Animals, &c.
Purchases for Zoological Gardens	700
DONORS' NAMES.	
Arnschella, C. Moodelliar, Madras.....	1
Auroomoga, P. Moodhar, Madras	3
Balfour, E. G. Esq., Surgeon, Madras	1
Balfour, Miss Eliza, Madras	3
Balfour, Miss, Madras	6
Balakista Moodelliar, Madras	2
Bruce, George B. Esq., Madras.....	3
Casayooloo Naidoo, Madras.....	1
Cassim Sahib, Madras.....	3
Cleghorn, H. F. C. Dr., M. B., Madras	1
Dick, J. Captain.....	4
Dowdewell, W. Esq., Chingleput.....	7
Elliot, W. Honorable Esq., Madras.....	6
Fraser, J. Esq., Masulipatam	1
Godfray, H. Mr., Madras	1
Hall, A. Esq., Cuddalore.....	6
Harris, Lord, The Right Honorable, Governor Fort St. George.....	1
Hudleston, W. Esq., Madras	1
Jacob, W. S., Honorable Company's Astronomer.....	1
Luzia, E. Mr., Madras.....	1
Macdonald, Grant, Esq., Madras	2
Miller, William, Madras	1
Murray, M. Esq., Cuddapah	2
Nicholas, J. F. S. Mr., Madras	3
Quachterlooy, J. Esq., Madras	2

Parker, R. D. Esq., Madras.....	4
Powell, G. Esq., Madras.....	1
Pritchard, T. Dr. M. D., Madras.....	2
Richardson, J. Esq., Madras.....	1
Roderick, Mr., Madras.....	1
Rungaswamy, P. Moodelliar, Madras.....	7
Sherman, J. W. Esq., Madras.....	3
Sherman, Mrs., Madras.....	5
Thompson, T. Captain, Town Major, Fort St. George.....	1
Toolasingum, C. Moodelliar, Madras.....	0
Tawse, John, Esq., Madras.....	1
Turton, James, Esq., Madras.....	2
Vassevalinga, Moodelliar, Madras.....	1
Vencatachella, Moodelliar, Madras.....	2
Vencatapathy, C. Row, Madras.....	1
Whistler, Major, Mount.....	5
Wright, W. S. Esq., Madras.....	2
Yankob Sahib, Madras.....	5

Total..... 812

EDWARD BALFOUR,

Officer in charge of the Government Central Museum.

GOVERNMENT CENTRAL MUSEUM, }
Madras, 1st July, 1856.

GLOSSARY

<i>Abadamala</i>	The lower plinth course with a string of slightly projecting slabs of sculptures.
<i>Abhaya mudra</i>	Pose of granting protection.
<i>Abhaya</i>	Protection
<i>Abhisheka</i>	Ritual bath
<i>Āgama</i>	Text of rituals governing temple worship
<i>Āhuya varada</i>	The pose of inviting the devotees by the deity in order to confer boons on them.
<i>Ananda</i>	Disciple / bliss
<i>Anjali</i>	Pose of worship
<i>Anjali Mudra</i>	Pose of worship
<i>Ankusa</i>	Goad
<i>Apasmara</i>	Personification of ignorance
<i>Ardhaparyankasana</i>	Seated posture unlike <i>padmasana</i> , both feet are not placed over each other; this is the common seated posture of even common folk in South India.
<i>Arhat</i>	An <i>Arhat</i> is a Buddhist saint who has attained liberation from the cycle of Birth and Death, generally through living a monastic life in accordance with the Buddha's teachings.
<i>Āsana</i>	Sitting posture / Seat
<i>Avalokitesvara</i>	The name is a compound of <i>Iswara</i> , meaning Lord, and <i>avalokita</i> , looked upon or seen, and is

usually translated as the Lord Who Observes (the crea-
of the world), the Buddhist embodiment of
compassion as formulated in the Mahayana Dharma.

Ayana pillar

Pillars erected on the projected platforms at the four
cardinal points of the stupas of Andhra Pradesh.

Balika vrikshas

Bangla like ornaments worn on the forearms

Rajbhanda

Anklet

(Marathi Language - *Prajbhanda*)

Bhadra prabh

Rectangular base

Bhanderavali

Playing on pot; drum

Bhaspara

Touching the earth

Bha sanya Madru

Touching the earth posture

Bodhisattva

The person who at a certain future time is destined to
get enlightenment

Brahman

The primary name of Brahman

Cakite

The mineral form of calcium carbonate, having
rhomboid structures. This is the form which gives
strength to a well-carbonated lime mortar. It occurs
naturally as Iceland spar and has a unique double
refraction of light which may be the reason for the
exceptional appearance of lime washed surfaces.

Calcium carbonate

CaCO_3 is the material from which lime is prepared.
Natural forms are lime stones, chalks, shells and
corals.

Casing slab

A rectangular slab used to line the exterior of stupas.
It is sculptured on the outside.

Cells

Sacristy

<i>Chaitra</i>	A sacred object or structure
<i>Chaitra Pratika</i>	Sacred tree within the enclosure of a structure
<i>Chalayake</i>	A sacred structure of veneration
<i>Chakra</i>	Wheel
<i>Chamara</i>	Fly-whisk
<i>Chamara-Bearer</i>	Person waving fly-whisk
<i>Chandaka</i>	Name of the horse-groom of Prince Siddhartha
<i>Chatra</i>	Umbrella
<i>Chauris</i>	Fly-whisk
<i>Clay</i>	The smallest particles produced by the weathering of rocks; each particle is less than two micrometres across. Chemically, clay particles are hydrated aluminium-silicates, and physically they are usually in the form of thin plates, which stack together.
<i>Dagoba</i>	<i>Dharmagadha / reliquary chamber</i>
<i>Dava</i>	Cicada
<i>Dharma Chakra</i>	Wheel of Dharma or righteousness
<i>Dharma</i>	Dharma
<i>Dhyana</i>	Meditative posture
<i>Dhyani Buddha</i>	Meditating Buddha
<i>Drona</i>	The droma was a circular platform on which the dome sat. The side of the droma was covered with carved limestone relief.
<i>Ganesa</i>	Deva, devi-god
<i>Ghatam (Sunder in Tamil)</i>	Vessel for storing or carrying water
<i>Garuda</i>	Kite-king
<i>Gaura</i>	Garland
<i>Gusasi</i>	Swan
<i>Harmika</i>	A small sitting-like structure enclosing the umbrellas, crowning the stupa

<i>Mūlavyāvahāra</i>	Mūlavyāvahāra is a Sanskrit term literally meaning: the "Smaller Vehicle", applied to the Āranyakavāya, the Buddhist path followed by a Brāhmaṇa who wished to become an arhat. The term appeared around the 1st or 2nd century. Mūlavyāvahāra is often contrasted with Mahāvyāvahāra which means the "Great Vehicle".
<i>Jataka tales</i>	Story of events in any of the several previous lives of the Buddha. There are about 500 stories of this kind, which are called collectively by the name of <i>Jataka</i> .
<i>Aśoka</i>	A class of ascetics, so called on account of their matted hair (jaṭilī or rāpasi = जटिलस्त्रीजा रापसी वृण्ड)
<i>Āśvakī</i>	Medical practitioner to Prince Śuddhodana
<i>Āvara mudrā</i> (Chin mudrā)	The right hand held with the index and the thumb (āvara mudrā) joined together like a circle while the other three fingers point upwards commonly seen.
<i>Kuṇḍala Vrikṣa</i>	Wish yielding tree
<i>Kumudīdala (Sanskrit)</i>	Spouted vessel
<i>Kusumā</i>	Wristlet
<i>Kusumā</i>	Name of the horse of prince Śuddhodana
<i>Kushti</i>	Neck ornament worn by goddesses
<i>Kurundī mudrā</i>	Crown, belloue- shaped in shape
<i>Kutaka mudrā</i>	Hand in the pose of holding the stalk of a flower, usually lotus or lily
<i>Kathatra</i>	Thread tied around the waist
<i>Kayara</i>	Shoulder or forearm ornament
<i>Kundi (Tamil)</i>	Spouted vessel for storing / offering water
<i>Kinnara</i>	In Buddhist mythology and Hindu mythology, a kinnara

is a paradigmatic lover, a celestial musician, half-human and half-horse (India) or half-bird (south-east Asia). Their character is clarified in the *Adi parva* of the *Mahabharata*, where they say:

We are everlasting lover and beloved. We never separate.
We are eternally husband and wife; never do we become
mother and father. No offspring is seen in our lap. We are
lover and beloved ever-embracing. In between us we do
not permit any third creature demanding affection. Our
life is a life of perpetual pleasure.

They are also featured in a number of Buddhist texts, including the *Lotus Sutra*. An ancient Indian string instrument is known as the *Kinnari Veena*.

Kirita

Crown

Kudamuzha (Tamil)

Playing on pot drum

Kudu

A design shaped like a horseshoe used as a decorative element in temple architecture. It served the purpose of a window in ancient Indian dwellings.

Kundala

Ear ornament

Lakshana

Attributes or features, used in this context to describe the features prescribed by *Silpa-sastras* for deities and architectural forms like *gopuras*

Lalita

Bent square *mudra* in dance form

Lalitasana

See *Sukhasana*

Lanchana

Cognisance symbol

Lola hasta

Hand hanging down loose

Mallas

Wrestlers

Mahabhinishkramana

The great departure from the palace for enlightenment

<i>Mahaparinirvana</i>	"Great, complete Nirvana"
<i>Mahapratipaṭṭisambhava</i>	Births of great beings
<i>Mahayoga Sūtrasamuccaya</i>	Seated pose with the one leg folded on the seat and the other hanging in a majestic pose like a rajah
<i>Mahayana</i>	Mahayana is one of the three main existing branches of Buddhism and a term for classification of Buddhist philosophy and practice. According to the teachings of Mahayana traditions, "Mahayana" also refers to the path of the Bodhisattva seeking complete enlightenment for the benefit of all sentient beings, also called "Bodhisattvayoga", or the "Bodhisattva Vehicle." A bodhisattva who has accomplished this goal is called a <i>saṃpādakarī</i> , or "Fully enlightened Buddha." A <i>saṃpādakarī</i> can establish the Dharma and lead disciples to enlightenment.
	The Mahayana tradition is the largest major tradition of Buddhism existing today.
<i>Makara</i>	A mythical marine animal or crocodile
<i>Makara bandha</i>	Ear ring (ornament) in the shape of a crocodile
<i>Makuta</i>	Crown
<i>Malavikā</i>	Garland-bearer
<i>Mandavya</i>	Universal king
<i>Mangala</i>	A bodhisattva associated with transendent wisdom (Skt <i>prajñā</i>) in Mahayana Buddhism. In Esoteric Buddhism he is also taken as a mediational deity. The Sanskrit name <i>Mangala</i> can be translated as "Gentle Glory".

<i>Mara</i>	The God of Evil in Buddhism corresponding to the Biblical <i>Satan</i>
<i>Maya</i>	Mother of Prince <i>Siddhartha</i>
<i>Mithuna</i>	Loving couple
<i>Mucilinda</i>	Name of the serpent that guarded the <i>Buddha</i>
<i>Naga</i>	Serpent
<i>Nagarajas</i>	Cobra considered to be the King of serpents
<i>Nagini</i>	Female serpent
<i>Nirvana</i>	Salvation / liberation.
	1. In Buddhist context nirvana refers to the imperturbable stillness of mind after the fires of desire, aversion and delusion have been finally extinguished.
	2. Liberation from the endless cycle of birth and death.
<i>Padma</i>	Lotus
<i>Padma peetah</i>	Lotus pedestal
<i>Paisachi form</i>	A form of ancient Indian writing
<i>Parinirvana</i>	The end of all rebirths. When the Buddha died, he did not die an ordinary death to be followed by rebirth; his death was the end of all rebirths because he had achieved complete enlightenment.
<i>Patra kundalas</i>	Ear ring in the shape of palmyrah leaf
<i>Peetah</i>	Base
<i>Pratyeka buddha</i> or <i>Pacceka buddha</i> (<i>Pāli</i>)	(<i>Sanskrit</i>) literally "a lone buddha", "a buddha on their own" or "a private buddha", is one of three types of enlightened beings according to some schools of Buddhism. The other two types are the <i>arhats</i> and <i>samyaksambuddhas</i> .

<i>Parsva ghati</i>	Overflowing pot
<i>Parvati</i>	An overflowing vessel symbolizing special susceptibility
<i>Parvatamūla</i>	Means a 'full vessel' and symbolically it is a sign of plenty
<i>Rahula</i>	A pose like <i>Mukha Virasana</i>
<i>Reliquary</i>	A reliquary (also referred to as a shrine) is a container for relics
<i>Sakka</i>	The Lord of the Heaven
<i>Sākubhyaka</i>	Breaking a branch of a sāka (Shorea robusta) tree They are also known as <i>mukundaka</i> , <i>mukunda</i> or <i>shankhavalli</i>
<i>Sāmabhoga</i>	Standing erect
<i>Sangha</i>	Monastery
<i>Sangharasa</i>	A Sanskrit word, meaning "temple" or "monastery". the place, including its garden or grove, where dwells the Buddhist monastic community
<i>Sashikar</i>	Upper garment cloth worn in folds by Buddha and the Buddhist monks, usually seen in Buddhist paintings and sculptures
<i>Siddhi</i>	Siddhi may broadly mean Siddham / Nātha / Ascetic/Siddha/ Yogi. A siddha has also been defined to refer to one who has attained a siddhi. The siddhis are supernormal abilities of an individual that is on the path to siddhahood. The siddhi in its pure form means "the attainment of flawless identity with Reality (Brahman), 'perfected spirit'.

<i>Supta mudra</i>	Postures regulating the shapes of sculptures.
<i>Ksheta karma</i>	The fingers of the hand folded such that the little finger points outward, the ring finger is folded inward, the middle finger is pointed in the downward direction, the index finger is held like the little finger but points slightly downward and the thumb points straight. Literally it means license ear, the hand is held in an attitude of beckoning or to hold something usually a flower like lotus or fly.
<i>Simha mattha</i>	Face of the lion
<i>Sankhasana</i>	Thorax
<i>Savatna</i>	An ancient symbol, considered suspicious in India. It literally means "beloved of Sri" where Sri refers to goddess Lakshmi.
<i>Ghorekhita</i>	Pillar
<i>Dhupa</i>	Originally a luxury around with a simple railing of wood which were later developed into large structures to preserve robes. Sometimes dhupas were also commemorative.
<i>Padma</i>	Copng. fragmen
<i>Dandasana</i>	An suspicious mark, the Omkara symbol, the fire, cross, the sun symbol, a symbol for Buddha and Sudha, the crossing of the arms, the crossing of four roads, a type of village, a joinery, a window, a type of pavilion, a load of phallus, a class of halls, a type of building, a sitting posture.
<i>Tatpuru</i>	Usually translated as "Thus Come One." He who came as did all Buddhas, who took the absolute way of cause and effect and attained perfect wisdom, one of the highest titles of a Buddha.

<i>Tirtha</i>	<i>Tirthankara</i>
<i>Thera</i>	Elder. "A monastic who automatically confirmed upon a bhikkhu of at least ten years, standing"
<i>Theravada</i>	The doctrine of the Theravas was known as Theravada
<i>Theravadin</i>	"Those who stuck to Ethics and moral discipline were called Theravadins"
<i>Tupa</i>	A dome -shaped stupa erected by Buddhists
<i>Torana</i>	Arch entrance
<i>Triratna</i>	One of the several symbols of Buddhism, in the form of a trident representing the Buddhist triad, the Buddha, the Dharma (the Law) and the Sangha (the Order)
<i>Trivaka</i>	Vedic creature
<i>Udayavahana</i>	Wagon horse also used as an amulet
<i>Uddalika</i>	
<i>Upavita mudra</i>	See <i>Anjali mudra</i>
<i>Urna</i>	Prominence, Curl of hair between the eyebrows of the Buddha
<i>Ushnisa</i>	A flame like protuberance on the head of the Buddha, a symbol of wisdom
<i>Ushnisha</i>	Raising a leg, with the other leg hanging down
<i>Vajra</i>	In a Sanskrit word meaning both thunderbolt and diamond. A symbolic metal object symbolizes both the properties of a diamond (indestructibility) and a thunderbolt (inversible force)
	The vajra is used symbolically by the Dharmic traditions of Buddhism, Hinduism and Jainism, often to represent fitness of spirit and spiritual power. The use of the vajra as a symbolic and ritual tool spread from India along with Indian religion and culture to other parts of East and Southeast Asia.

Prajapati	Attendant deputed by gods to walk on the Buddha;
Kavadi Medru	Boon bestowing attitude
Vina	String-awn plucking musical instrument used in Carnatic (South Indian) music
Kinnaraka	Sported usually on a pedestal with one leg folded and the other hanging down. This is distinguished from Siddhasana by the presence of rigidity in this posture
Velikha	A member of the group of deer-gods similar to the Naga, who assist good men in their work of bringing comfort and happiness to people at large
Hipassu	In Buddhist tradition, Piyusha (<i>Pali</i>) is the twenty-second of twenty-eight Buddhas described in Chapter 27 of the <i>Buddhavamsa</i> . The Pali word <i>Piyusha</i> has the Sanskrit form <i>Piyusha</i> . It (good) and <i>puru</i> (sage) together mean "having seen clearly". The word belongs to the same family as the term <i>upasamha</i> (contemplation). This Buddha was so named because he had big eyes, clear vision both day and night, and his insight into perpetual complicated circumstances and very deep theories. According to the <i>Buddhavamsa</i> , as well as traditional Buddhist legend and mythology, Piyusha lived 90劫 — many millions of years — before the present time. In Piyusha's time, the longevity of humans was 14,000 years.

Piyusha was born in Sandham in Kshem Park, in present-day India. His family was of the Kshatriya varna, which constituted the ruling and military elite of the Vedic period. His father was Sandham the warrior-chief, and his mother was Sandham. His wife was Satisa, and he had a son named Somavardhankanda.

Piyusha lived as a householder for 8,000 years in the palaces of Kausiki, Suvannika and Sriyodhi Upano remaining

his worldly life, he rode out of the palace in a chariot. Pysant practiced ascetism for eight months before attaining enlightenment under an *Ajapala* mango tree. Just prior to achieving Buddhahood, he accepted a bowl of milk rice offered by Sudharma-antika's daughter, and grass for his mat by a guard named Sreyta.

Sources differ as to how long Pysant lived. He was reported to have died in Savanta Park, at the age of either 85,000 or 100,000 years. His robes were kept in a stupa which was seven yojanas in height, which is roughly equal to 56 miles (90 km).

Pramaya

Hand held with fingers pointed upwards as if holding something - a pose (*mudra*) to show wonder

Premakarava Kalaka

Tee spirals were called *Kolaka* initially. Male attendant deity of *Perthosikha* in Jain context; attendant deity of the *Buddha*, in Hinduism later they are considered as demigods

Votive Stupa

Constructed to commemorate visits or to gain spiritual benefits, usually at the site of prominent stupas which are regularly visited

Tekka

Female counterpart of *Kolaka*

Zen

A major school of Mahayana Buddhism, with several branches. One of its most popular techniques is meditation in *kōan* (a story, dialogue, question or statement, which is used in Zen practice to provoke the "great doubt" and test a student's progress in Zen practice), which leads to the generation of the Great Doubt.

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